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ROBERT PLANT • HEAVY METAL HAPPENINGS



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Billy Squier

prince of
the night

Veteran Rocker Prepares Next Album And Tour.

by Andy Secher

Success means different things to different people. To Billy Squier it means the chance to take life a little bit slower. "I can relax a bit more now," said the dark haired singer/songwriter/guitarist, as he prepared to enter the recording studio to complete work on his forthcoming album. "I'll never stop working, I like it too much, but you need to get a perspective on what you've done and what still remains to be done. That's why after I finished my last tour I took a few months off — no touring, no recording — just hanging out on the beach trying to recharge my batteries."

Few artists in contemporary music deserve a little rest and relaxation more than Billy Squier. Since the release of his last album, **Emotions In Motion**, in June 1982, this New York-based rocker has spent over a year on the road, bringing his high-voltage sound to Europe and Japan as well as all across the U.S.A. While Billy admitted, "I still get more of a kick out of playing rock and roll than anything else," he was quick to add that such a lifestyle can burn out even the most energetic performer very quickly.

"If you keep pushing yourself, you can end up a basket case," he explained with a smile. "When I finished touring last May, I realized that I was worn out. I could see I needed some time to get back in touch with the real world. People who haven't been involved with rock and roll tours would find it difficult to comprehend how hard it is to get back to being normal after being on such a high level for so long. You get used to the cheers and the traveling, and once that stops it takes you a while to readjust.

"In the past, I had always taken the energy I had stored up from touring and turned it into creating new music. This time the energy had been pretty much used up. I realized I wanted to take a break. I just needed to change the environment I was in, so I headed off for Europe for a month. It was great. I came back feeling ready to get going with the next album. In fact, as I lounged on the beach I laid out plans for seven songs that might appear on the record."

While that next LP is still a few months from release, Billy already knows that it will continue in much the same vein as such past platinum platters as **Don't Say No** and **Emotions In Motion**. "I don't try to follow trends with my music. I write and play one way, and that's the way it'll always be. I'm not saying that I'm willing to stagnate, but I'm content with the music I'm making. However, there's a lot of new blood on the rock scene, and you've got to keep your sound fresh and inventive or they'll leave you behind."

One of the new groups that inspired Squier on his last tour was Def Leppard who, as many have forgotten, opened for Billy at the beginning of their American assault. While some rock pundits may question the advisability of having such a popular and talented band serve as one's opening act, for Billy Squier competition has always been the name of the game.

"Having Def Leppard open for me was no different than when I opened for Queen," Squier affirms. "We're all friends, and we all get along fine offstage, but once we're on, we're trying to push one another to play as well as we can. They were the perfect choice to be my opening act. Some people would avoid having a situation like that, but I loved it. They were an inspiration for me, and I think I was good for them, too. We gave everyone who paid their money a show that was hard to top. That's the bottom line — to entertain the fans.

"The only problem that can crop up in a situation like that is when the headliner doesn't feel secure in their position — if they think that the opening act may be better than they are," added Billy. "If that is the situation, they shouldn't be headlining in the first place. I have to admit that there were a



Billy Squier: "If you keep pushing yourself you can end up a basket case."

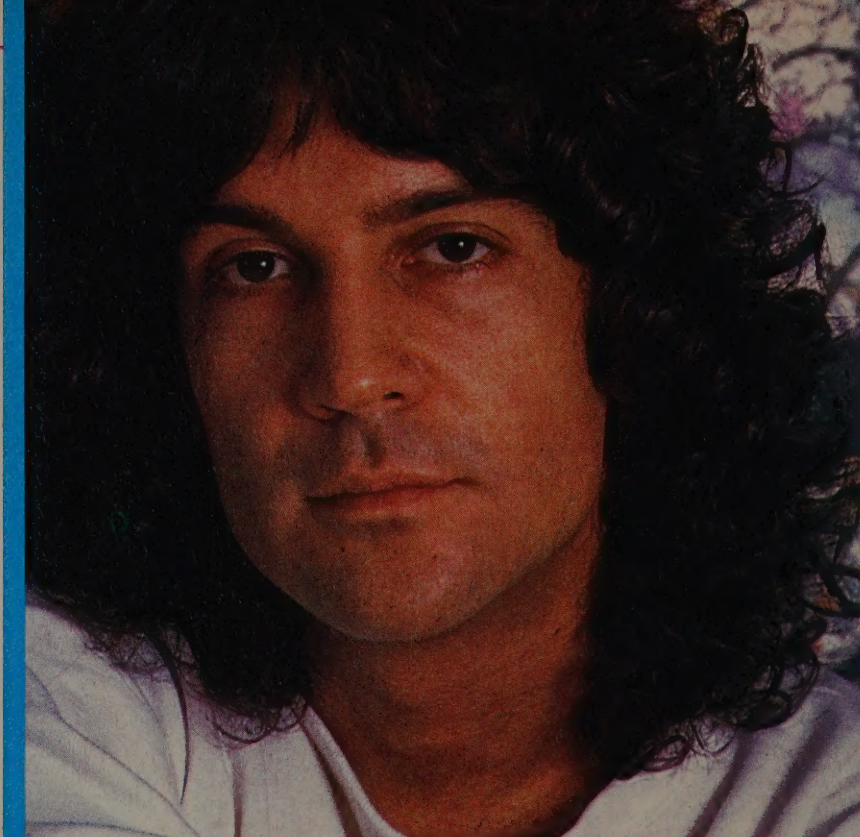
few times when I'd see the reaction that Leppard got, and I'd say to myself, 'How the hell am I gonna top that?' But I don't think we had to take a back seat to anyone on that last tour."

Despite Squier's positive attitude towards headlining over the hottest band in rock, he did admit that in a few cities having Def Lep on the bill was something of a headache.

"There was one date in Chicago where a lot of the people obviously came just to see Leppard. That city has a large hard core metal following, and they really didn't want anything to do with me. As a result, when we came on stage we were treated rather badly.

"We only really had two options in that situation. When you're being hassled by a crowd, either you can hang your head and walk off the stage, or you can stand up there and yell back at em, 'Fuck you! If you don't like what we're doing, you don't have to be here.' We know that most of the people in the hall wanted to hear us play. If a bunch of people were intent on staying there and bothering us, the hell with them. We were there to play to our fans, which we did. We played two encores that night, and I think we won over a few people in the process."

On a brighter note, Squier's recent success on both vinyl and the road, has established him as one of America's greatest rock and roll resources. After nearly a decade of struggling for recognition with bands such as Terry and the Pirates and Piper, Squier acknowledged that his success has tasted very sweet.



Lynn Goldsmith

"The last few years have been very rewarding for me," he explained. "I don't mean that just in a financial sense. When

you've worked a long time in this business, and you've gone through periods where people you once thought were your friends slam their office door in your face, you really appreciate it when you finally attain a degree of recognition. I love playing rock and roll; if I didn't there's no way I'd tour as much as I do. When other people begin to appreciate what you're trying to do musically — especially if you've had a struggle earlier in your career — it's an incredible ego boost. It justifies all the hardships that you've had to go through."

With sales of his last two albums surpassing the four million mark, and revenues from his most recent world tour reportedly grossing in excess of \$10 million, it seems that all of Squier's financial hardships are behind him. Yet, despite the fame and fortune, a number of hurdles remain for Billy.

"Sure there are some things that I'd still like to accomplish in this business," he said.

"If I wasn't motivated, I'd stop playing. I guess I'd love to have a Number One single, and a chart-topping album would be nice too. Other than that, I want to keep making music that I feel proud of — music that the fans can enjoy. That's still the single most important factor to me. I just want to please the fans. They're the life blood of this industry, and they're the ones who've kept me going.

"I've accomplished a lot over the last few years, but I still feel I have a lot to say musically," Squier added. "The next album is going to be the best one I've ever done — I'm determined to make sure that it is. I feel that at this point, I've established myself as a performer, and I know there are a lot of people out there who are waiting for me to release an album and go on tour. I owe it to them, as well as to myself, to make sure I produce the best music I can." □

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Who's in charge of paste-ups and mechanicals for your magazine? Whoever inverted the Kiss centerfold in a recent **Hit Parader** is a real jerk. I'm surprised you didn't have the boys playing left handed too. Paul Stanley's star is on his right eye, not his left. If you're looking at him, it's on the left side of his face. Okay? Jeez! Let's try to be a bit more professional. You guys are the best rock and roll magazine in the United States, but you're risking your top rating by using dinks for artists.

Pete Sanfacon
Natick, Ma.

My friend and I made a bet. She says a member of Def Leppard is married and I think she is wrong. Would you please settle this dispute?

J. Parker
Ft. Walton Bch., Fl.

(Ed.: While the members of Def Lep remain tight-lipped about their marital status, rumors have it that at least one of the band's guitarists is hitched. You'll have to guess which one.)

I was watching Eddie Money on TV the other night. Then I looked through some of my magazines and I noticed that I've never seen his top teeth. Does he have any top teeth? Keep doing a great job.

Lori French
Battle Ground, Wa.

This morning, I retrieved an old copy of **Hit Parader** from one of my sixth grade girls who had it on the playground of the school in which I teach. I took it not as contraband, but to read, as I usually pick up your magazine myself and apparently missed this issue. I once again found several articles of interest to the rock and roll fanatic, of which I am one. Prior to becoming a teacher in Daytona Beach, I toured the country for over a year as a rock singer working out of one of the largest agencies in Philadelphia, and I am well aware of the alternative lifestyle that befalls the road musician. I still sing in the Daytona

Beach area part time and most of my personal friends are full time musicians.

I was absolutely shocked by the inclusion of the pictures of Judas Priest. You have reached a level of journalism where you either have no respect for the intelligence of your reading audience, or else this shot had slipped into this issue without your being aware of it. Perhaps you were on vacation upon its publication. I am by no means a prude, and have paid my rock and roll dues heavily, but to publish a picture of five rock and rollers to be all but gang banging a woman of questionable integrity under the heading of That's Unbearable is just about the poorest, lowest-class and sleaziest thing I've seen come out of ANY music magazine that is supposedly published by people who are professional reporters and music analysts. I am greatly disappointed in your publication for printing such garbage.

I have come to rely on you for information and articles which reflect open-minded reporting and excellent coverage of the latest happenings in the music industry. Blatant soft pornography is not what I expect. I had a difficult time explaining to my student exactly what was going on in that shot.

Denise E. Manley
Port Orange, Fl.

I am a very big fan of your magazine. It beats **Circus** and **Rolling Stone** hands down.

Tommy Flanagan
Greenwood, Miss.

Hey dudes, I really dig your magazine. I think you got the best fuckin' magazine around except maybe **High Times** or **Playboy**. I just got through reading your heavy metal issue. It's bitchin', really bitchin'. Shit, **Circus** thinks Loverboy and Journey are heavy metal, but we know that the real metal heads are Saxon, Iron Maiden, Judas Priest, Michael Schenker Group, old UFO, Rainbow, etc. You guys print more shit on heavy metal than I read anywhere.

Dave Clark
San Jose, Ca.

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Metal Method guitar lessons were first introduced less than two years ago. Since that time they've reached more than 10,000 guitarists around the world. What started out as a great idea has turned into a revolution.

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I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!!
Craig Steinmetz,
Bangor, PA

You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!!
Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.
Robert Williams,
Fulton, MO

Kristen A. Dahline



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.
Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!
Maurice Field, Martin, TN

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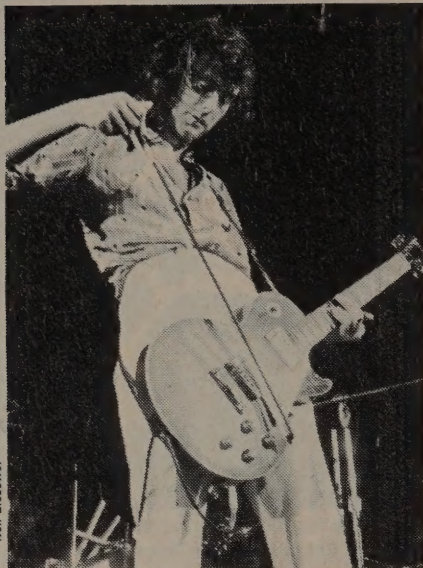
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Heavy metal happenings

by Andy Secher



Jimmy Page: Will he be on the road soon?

More and more stories continue to emerge on the Jimmy Page front. It now appears that the legendary six-string master has scrapped plans for a solo album, and is thinking about putting together a band and touring. According to HMH's London source, Jack the Ripper: "Jimmy wasn't pleased by the results of some of the recording he was doing. He's still a rock and roller, and he realized that some of his musical experimentation was leading him very far afield. When he went on stage with Jeff Beck and Eric Clapton a few weeks ago, it only reinforced his desire to play live again."

The rift that has existed between Rainbow's Ritchie Blackmore and Whitesnake's David Coverdale since both starred in Deep Purple in the mid '70s has apparently begun to heal. In

fact, Blackmore invited Coverdale to appear on stage with Rainbow during a recent London concert date. The enigmatic vocalist failed to appear, however, reinforcing belief that a personality clash still exists. "David's actually a fine fellow," Blackmore said. "He can be difficult at times, but then, so can I."

Quiet Riot's effervescent vocalist Kevin DuBrow predicts that the band's next album "will make **Metal Health** sound tame." The wild-eyed front man added: "We're so psyched about the next album. We learned a lot by recording the last one, and we're just counting the days till we can get it out and let everyone hear it."

New heavy metal product continues to fill the marketplace with the sound of mega-decibel riffs. Aside from the

flood of releases appearing on such independent labels as Shrapnel, Mongol Horde and MegaForce, the major labels have recently released product by Ratt (Atlantic) Heavy Pettin (PolyGram), Black and Blue (Geffen), Wasted (Chrysalis) and Accept (Epic). All are very worthy of your consumer dollars, with Accept, in particular, bearing the stamp of greatness.

Girlschool have found that male groupies aren't the easiest thing to deal with. "They can be a pain in the ass," joked guitarist Kelly Johnson. "I don't know exactly what they want from us, but I do have a fairly good idea. I can't believe anyone would be so arrogant as to think they could instantly seduce us. Maybe it works occasionally," she offered with a sly wink, "but most of the time they haven't got a snowball's chance in hell."



Girlschool: They don't have the highest regard for their male followers.

Letter of the Month

Dear Andy,

I've been reading all this crap about the devil in rock and roll. I'm getting sick of it. What do all these religious groups want from us rock and roll fans? Do they want us to listen only to the Mormon Tabernacle Choir? I'm really interested in your opinion on the "Satan in Rock" issue. Do you think that heavy metal is a bad influence on the youth of today?

Keep on rockin',
Brad T.
Syracuse, NY

Dear Brad,

The "Satan in Rock" debate is one of the touchiest topics around. Personally, I feel that it is one of the most overblown issues in rock history. Rock has always been a medium of rebellion, and mention of the devil serves as a positive outlet for this rebellious attitude. It surely serves no detrimental purpose, and if any young mind is corrupted that easily then our society truly is in dire straits. Those who claim that there are secret messages back-tracked on albums evidently have as much understanding of rock as most of us do about nuclear physics.

Def Leppard continue to polish tracks for their next studio opus. While the band remains very close-mouthed about their fourth LP, a source close to the group reports that "the things they're working on are absolutely fabulous. They're light years ahead of anything they've done before. Obviously the success of **Pyromania** has given them a chance to mature as artists. The music they're playing is still hard rock, but it has a quality that I've never heard from any other group."

Krokus continues to go through a series of internal upheavals. Following the sacking of drummer Steve Pace and



Y & T: They love playing live.

guitarist Mark Kohler a few months back, reports emanating from Europe state that guitarist Fernando Von Arb has expressed dissatisfaction over vocalist Marc Storace's ever-growing popularity. "There's really no problem," Storace refutes. "The press loves to build tiny incidents into major events. Krokus is very happy at the moment."

It appears that former Def Leppard guitarist Pete Willis has finished demo tapes with his new band. The group is currently shopping the tapes around to major labels in Europe, and an album should be hitting the racks by spring.

San Francisco's favorite headbangers Y & T continue on tour, mixing select club dates with opening act assignments for a variety of metal merchants. "We love playing live," guitarist Dave Meniketti said. "We're available for weddings, bar mitzvahs and living room parties — but book us early, we have a very busy calendar."

I love hearing from you. Please write in and tell me any news and information you may have heard about the heavy metal scene. Also, I'm running low on headscratcher quiz questions, so if you think you have a good bit of

Heavy Metal Headscratcher

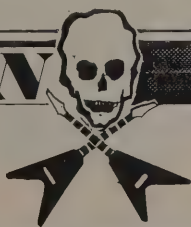
What bassist in a popular Anglo/American "new wave" band was formerly lead guitarist in a noted British heavy metal band?

ANSWER TO LAST MONTH'S SCRATCHER: The artist whose band at one time or another featured the talents of both Jeff Beck and Ritchie Blackmore was Screaming Lord Sutch. Sutch's bands also included such luminaries as Jimmy Page and Nicky Hopkins.

metal trivia, write up a question and send it in. If I use it, I'll make sure to mention your name in **Heavy Metal Happenings**. Send your cards and letters to: Andy Secher, c/o **Heavy Metal Happenings, Hit Parader**, Charlton Bldg., Derby, CT 06418.□

ATTENTION

Metal Mongers



We are proud to announce the debut of HIT PARADER'S HEAVY METAL HOTLINE, your pass into the inner sanctums of headbanger rock and roll.

HEAVY METAL HOTLINE is a bi-weekly newsletter crammed with behind-the-scenes info on all your favorite metal masters. What's Ozzy up to? Where can you get in touch with David Lee Roth? What's happening with up-and-comers like Def Leppard, Raven, Iron Maiden and Krokus? Who's touring in your town?

It's all in the **HOTLINE**, the newsletter that's mailed directly to you. (It's not available on newsstands.) You'll get to read exclusive interviews with Angus Young, Jimmy Page and Rob Halford, and be first to know the inside info that we can't always print in **HIT PARADER**.

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pedal to the metal

New Label And New Album Propel Band To The Top.

by Rick Evans

Night Ranger is an American rock and roll band, and according to guitarist Brad Gillis, this San Francisco-based quintet is proud of their roots. "We have a song on the new album that says it all," said the blond axe slinger, in regard to the track *Made In America* off of the group's second LP, *Midnight Madness*. "Last year we were touring all across the country, and radio station people were saying, 'Get hip. Your kind of rock is dead; people want to hear synthesizers, not loud guitars.' Yet everywhere we played, the halls were packed with people who were rocking out. That's what America is all about — people doing what they want and not letting anyone tell them what they should do or what they should like."

Night Ranger's patriotic fervor is almost as powerful as the riffs that have brought them international acclaim. With the release of their 1982 debut LP, *Dawn Patrol*, Gillis, bassist/vocalist Jack Blades, keyboardist Alan "Fitz" Gerald, drummer/vocalist Kelly Keagy and guitarist Jeff Watson, established a style that rocked with a power and precision that belied their short time together. Now, with *Midnight Madness* further enforcing the band's position in the hard rock world, it seems that nothing will stop Night Ranger's quest to "make the whole world rock and roll crazy."

"Things look pretty bright at the moment, but we had some troubles over the last year," Blades explained. "Our record company went out of business a short time after the *Dawn Patrol* album came out. That can really put a damper on your mood for a while. It's one thing if your record stiffs and the company drops you, but it's another matter entirely when the album does well and the whole company goes under. Thankfully, we were able to get a new deal that we're all thrilled about, so for us everything has worked out quite well."

On such tracks as *Rumors In The Air* and *When You Close Your Eyes*, Night Ranger have shown that their business hassles had no effect on their ability to construct hook-laden metal-pop anthems. While Gillis stressed that "this album has a little more depth than the first one," the infectious qualities that distinguished the band's first hits, *Don't Tell Me You Love Me* and *Sing Me Away*, are still readily apparent.



Night Ranger: "We want to make the whole world rock and roll crazy."

"We enjoy writing songs that people can hear over and over," Gillis said. "For quite a while people in the music industry looked down on bands that didn't have green hair and ripped T-shirts. That's not our style, and we've convinced a lot of skeptics that our style of music can be successful. Convincing those people is probably the most satisfying part of our success. Sure, the money's good, and playing in front of big crowds is exciting. But, I played the big halls when I toured with Ozzy Osbourne, so the little pleasures become very important."

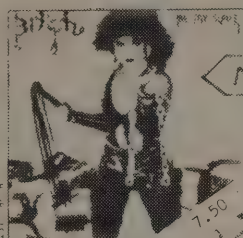
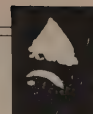
In fact, it was when Gillis was with Ozzy (those are Brad's lead licks on Osbourne's *Speak of The Devil*), that the seeds for Night Ranger were sown. "The band was actually together before I joined up with Osbourne," Brad explained. "The truth is that I wanted to have Night Ranger as the opening act for my

last tour with Ozzy. It would have been great — I would have played the opening set, gone to the dressing room to change clothes, and come back out with Ozzy. We actually gave the idea serious consideration, but there were certain problems we couldn't work out. I was very committed to Night Ranger, though. Ozzy knew it was just a matter of time before I left permanently."

Despite all of their recent acclaim, Night Ranger hasn't found their success difficult to deal with. "Difficult? You've got to be kidding," Blades yelled. "This is what we've all dreamed about. I just bought a new house, and both Jeff and Brad bought BMW 630's. That's just part of what success gives you. There's a sense of security that's wonderful. It allows you to concentrate only on making music instead of worrying about where next month's rent is coming from." □



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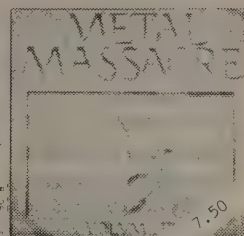
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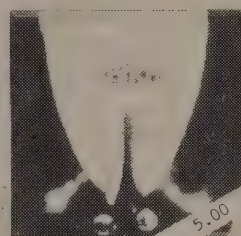
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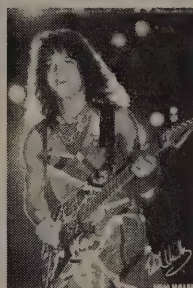
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Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is Krokus' Fernando von Arb.

by Bob Grossweiner

Switzerland is a land best known for its snow covered Alps and numbered bank accounts. As any music fan already knows, rock and roll has never been one of the country's main exports. Krokus, however, is the exception — the only rock band to have emerged from this idyllic, tourist's haven.

Switzerland has no language of its own; German, French and Italian are the national tongues. Krokus' Fernando von Arb is of German descent. "The German section of Switzerland has between three and four million people," informs von Arb in his thick accent. "It's about the size of a big American city. Sometimes only one or two bands come out of a big American city," he reasons, "so it's not unusual for just us to come out of Switzerland. There are many local bands but not many professional ones.

"I grew up in an unbelievably tiny farm village, Fulenbach," he offers, "which means lazy creek. When Led Zeppelin came out, I went to college in Solothurn, which was big time for me. Solothurn is also a small town of 20,000 people. It's the oldest town in Switzerland. The Romans made their first bridge there. It's an old fashioned, historic town a couple of hundred kilometers from the Alps."

Von Arb got his first guitar ("the cheapest you could buy") when he was 11, and quickly taught himself to play. There were only a few good guitar players in his village, so getting frequent lessons was difficult. Von Arb was able to learn only simple guitar chords that way, playing along with the radio. Looking at photographs and watching groups on television became von Arb's primary learning techniques.

"As a kid," he reminisces, "I always listened to the radio, then to the German groups. I liked the Beatles and the Shadows. The first singles I

ever bought were *Twist and Shout* by the Beatles and *The Last Time* by the Rolling Stones."

Von Arb formed a band when he went to college. It was the first time he felt a competitive spirit among musicians. "There were already a few bands happening in Solothurn," he recalls with a broad smile. "Students were active there. But it took me six months to get acclimated to the point where I could find a place to meet people into music. Most of the students I met at first were either into sports or politics. Then I met a lot of musicians who were in other bands."

Von Arb arrived in Solothurn in 1969 and never left. Krokus was formed in 1976 and Fernando joined the following year as a rhythm guitarist, thus missing the opportunity to play on their debut album. "It was a hippie record — a rock-space-jazz album," he notes. "I was in a group called Montezuma at the time."

Von Arb admits that he was not much of a lead guitar player before joining Krokus. Montezuma was a trio, but in Krokus, with two guitarists, von Arb was a rhythm player as well as a bassist. That was fine for von Arb; back then he preferred playing rhythm.

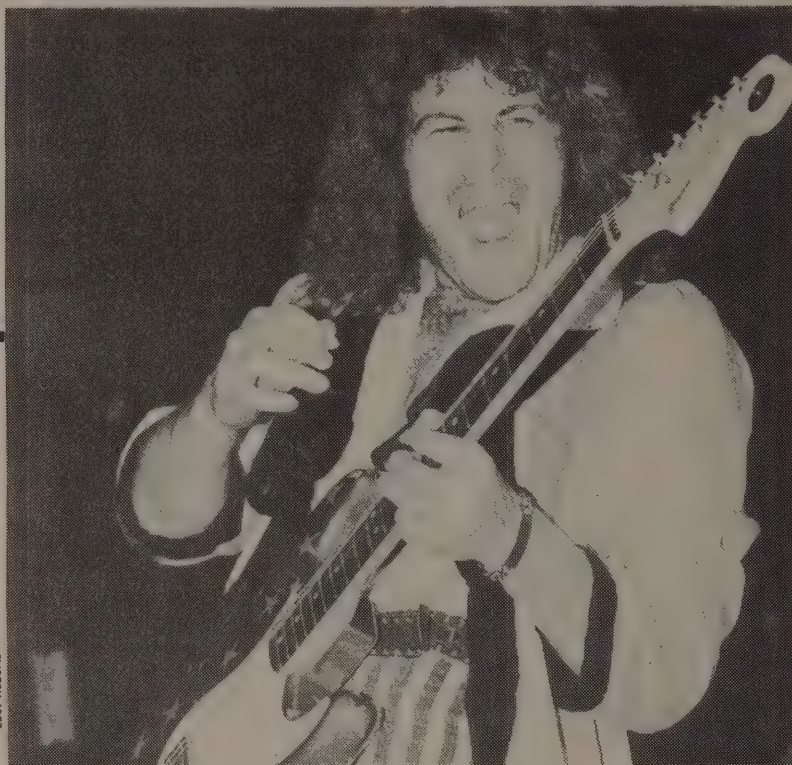
But after switching to lead, he

realized it was more exciting since "there is more opportunity to play guitar. As a rhythm player you try to play with the drummer to make a good ground for the lead guitarist to play over. It has to be one unit.

"When you play lead, you have to fly away — the rhythm pushes the lead and the lead lays his notes over the rhythm. I've seen both worlds now. People have told me that I'm a very good rhythm player, and I'm proud of it. There's nothing worse than bad rhythm players. A tight rhythm player is the best thing a band can have."

Von Arb only spends a month each year at home with his wife, since Krokus is always either touring or recording. He also dispels the assumption that all hard rock bands have a lot of money. "Most heavy metal bands spend most of their money on the road," Fernando states matter-of-factly. "Only a few heavy metal bands make big money. Albums don't sell as much as tours take in. We want to play on stage because it's exciting; we have a wild party on stage. Our style is like a bunch of pirates," he laughs. "We're still very stormy, very rough, very loud, and quite brutal." □

Fernando Von Arb




Fernando von Arb: "Krokus is like a bunch of pirates. We're very rough, very loud, and quite brutal."

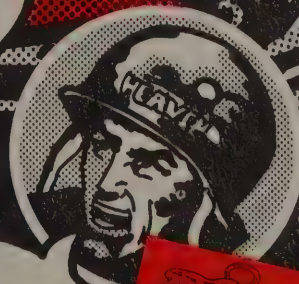


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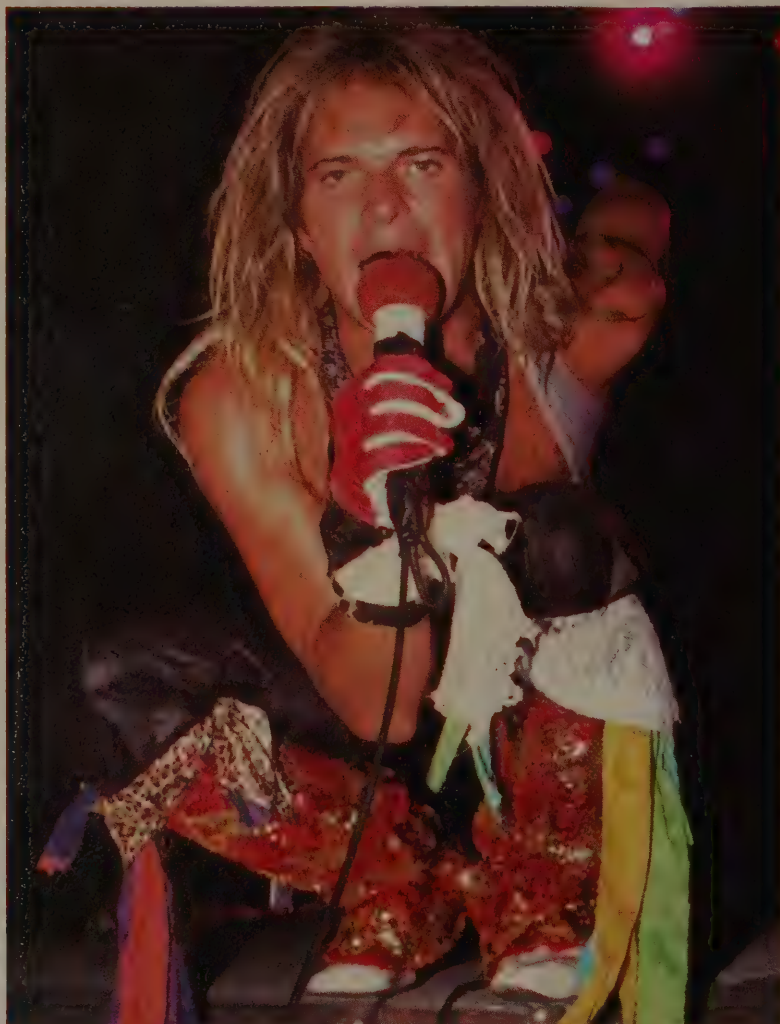
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VAN HALEN

the high life



DLR in action.

Rock's Wild Bunch Return To Action With 1984.

by Andy Secher

With the release of **1984**, Van Halen has once again shown that they remain the most diverse and entertaining hard rock band around. Vocalist David Lee Roth, guitarist Edward Van Halen, bassist Michael Anthony and drummer Alex Van Halen continue to prove that when you mix talent and determination with a love for rock and roll, success is the inevitable result. As this interview with the one-and-only Roth took place, the band's album had just begun scaling the heights of the sales charts.

Hit Parader: Are you surprised by how well the album is doing?

David Lee Roth: Are you kidding? This is the best album we've ever done — it's supposed to do very well. Now, if we could only get a little record company support you'd really see it take off. It's a great record because of the variety that's on it. Using synthesizers and keyboards on a couple of the cuts takes what we've done before one step further. Some people say that Van Halen has lost some of its edge; well, that's not true at all. We're rocking as hard as we ever have, we're just expanding the sound a little bit.

HP: Historically, Van Halen albums have taken very little time to write and record. How long did it take you to complete work on **1984**?

DLR: We took more time with this one than we have in the past. It wasn't that we needed the extra time as much as we just felt like trying some new things — and that took longer than we expected. Usually the whole process from start to finish takes us about three weeks. This time it took about a week and a half longer. Edward had built a new studio, so we enjoyed fooling around there working on new sounds and new techniques.

HP: According to rumors, there was a lot of controversy surrounding the recording schedule for the album. Is it true that your record company forced you into the studio?

DLR: Nobody forces Van Halen to do anything. The truth of the matter is that we had intended to tour Europe and Japan after we had finished our tours of North and South America. That's when Warner Bros. stepped in and said, 'Hey, according to your contract you owe us an album pretty soon.' So, when we realized they were right, we cancelled our tour plans and set about making the album. We did it at our own pace — a few days on, a few weeks off — but it did get done.

HP: Do you have a favorite song on the album?

DLR: I really like *Panama*. I was getting tired of reading in **Hit Parader** that all of Van Halen's



Jeffrey Mayer

Eddie Van Halen: He's been involved with a number of musical projects outside of Van Halen in recent months.

songs were about girls, cars and parties. The truth is that I had never written a song about cars, so one day we all went down to the drag races in Fontana, California, and there was this great set of wheels there called the Panama Express. So I wrote this song called *Panama* where we keep referring to the car as a girl. You'd understand why I did that if you'd seen my last couple of girlfriends. They were just like cars. You couldn't get their engines started in the morning.

HP: How does a Van Halen song come together? Do you write the lyrics first, or does Edward come up with a riff?

DLR: There are actually three things you need to make a Van Halen song: a lot of talent, a large glass, and some cracked ice (laughs). Actually, Edward is usually down in our basement rehearsal hall playing the riffs that will make up the song. I get visual images from what he plays. He can play one thing and I'll say, 'Hey, that's about cowboys.'

He'll play something else and I'll get a mental picture of outer space or robbing a 7-11. Nine out of ten times, what you hear on one of our albums is a live recording of the song, and usually it's the first or second take. We don't believe in overdubs.

HP: It's got to be pretty tough trying to sing over some of the things that Edward plays on guitar.

DLR: You're not kidding! His guitar playing has become much more sophisticated over the last year or so. He's been playing with a lot of other people — hell, he practically invented the guitar lines on Michael Jackson's *Beat It* — and he's started playing some really hyper-sophisto things. Sometimes I just tell him that instead of flying up and down the fretboard he ought to just strum an "E" chord over and over again like Bob Dylan used to do. That's something I can sing over.

HP: Now that Van Halen has been around for eight years, how do you view the band's influence on the music scene?

DLR: I like to think that we've had a very resounding influence on rock and roll. It's not just because so many people are copying our style — the short songs and the stage raps — but because so many people have been so totally revolted by us that a whole bunch of groups have emerged who seem determined to do the exact opposite of Van Halen. We've helped bring a lot of variety into popular music (laughs).

HP: You've also spawned a great many imitators. With hard rock enjoying such a revival these days, and bands like Quiet Riot obviously showing a strong Van Halen influence, it seems that the style and sound that you pioneered is more popular than ever.

DLR: No question about it. But there's a point where mimicking one band turns into your own inspiration. Van Halen had bands that inspired us, and by copying them we were able to develop our own style. After a while you've got to break away from copying someone else and strike out on your own. I haven't seen Quiet Riot in a long time, so I really shouldn't say if they're copying us or not. All I know is that they're creating good rock and roll, and that they're entertaining people, so more power to 'em.

HP: Speaking of influences, it seems a little strange that Van



The boys in the band (left to right): Alex, Michael, David, Edward.

Halen has done no cover versions on **1984**, after performing so many covers on **Diver Down**. Why is that?

DLR: We had a lot of extra time to work on this album, so there was no need to do any cover tunes. We actually had five or six tunes left over after we finished recording the album. That's never happened to us before. We had considered doing a version of *Midnight Hour* for the new record, but in the end we decided it would make a better techno-pop song than a Van Halen tune. We also didn't want to record anything that would seem so blatantly commercial.

HP: Since when doesn't Van Halen want commercial success?

DLR: Man, that's never been our thing. Having hits isn't our concern — it doesn't interest us, really. Having hits is Warner Bros. problem. If you want to see a real problem check out their stock dividends this year. That company's almost bankrupt! There's a good reason for that, too. Just look at the **Diver Down** album as an example — the company totally fucked up on that one. It made it up to 11 in the

charts and it was selling jillions of copies. Then some coke freak at Warners forgot to turn his paper work in, and the album fell to 39 in one week. That's never happened in the history of the world. They say that they're trying to shape up a little, but most of the same morons are still working there.

HP: On a more positive note, we know that you love to travel when

"People say Van Halen has lost its edge — hell, I'm just as edgy as ever."

you're not recording or touring. We had a feature on your trip to the Amazon in **Hit Parader** a few months back. Do you have your next venture lined up yet?

DLR: Yeah, next summer we'll probably be heading to New Guinea. That's a place you don't get to too often on tour. Hell, they don't even have radios down there, so rock and roll is something they

know nothing about. They're still into sending signals by drum. It's a great change of pace from the rock and roll scene. I'm getting sick of all the pretty boys who have their week ruined by a little rain. When you've spent a few weeks in the Amazon when you're always wet, something like that just doesn't seem so bad. In fact, after living in trees for a week or two, nothing seems very bad.

HP: I guess a venture like that really prepares you for touring.

DLR: It sure as hell does. When an amp stops functioning in the middle of a set, or a microphone stops working, you just say, 'No problem man.' You just wait for the road crew to fix whatever's wrong. Traveling to places where you have to live by your wits gives you a very good perspective on what's really important in life.

HP: Now that the band is going back on the road, is there any thought to doing a live album in the near future?

DLR: We've been recording shows for years and years, and we've got more than enough stuff for an album like that. It becomes a question of how you can do a live album and give the people something that sounds new. I was in a record store the other day when somebody came in with the live Pat Benatar album. He slapped it on the counter and said, 'I thought there was new stuff on this.' If we could do something like the Who did with **Live At Leeds** it would be different. They were able to play all your favorites, yet they did it in a way that was new and exciting.

HP: Wasn't there thought to releasing some of the tracks from the US Festival as a live album?

DLR: Not really. We had to mix some of the tracks for the TV special they did, but that's about it. We had fun with that — we mixed the crowd reaction way up so it sounded like they were going absolutely insane! Man, that whole Festival scene was scary. I woke up in the middle of the night for a week after that in a cold sweat. It's an incredible experience to be up on stage in front of 300,000 people.

HP: Didn't you get in a bit of trouble there by trying to incite the crowd to riot?

DLR: Nothing of the sort. I've never told anyone what they should do. I'll leave that to people like the Clash. About all I did was tell everyone, 'Hey, fuck the concert, let's all go across the road and get ourselves a drink.' □

There isn't a bad one in the bunch.

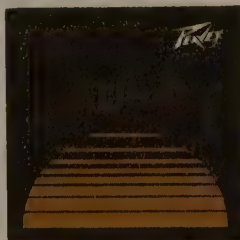
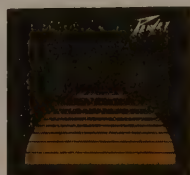


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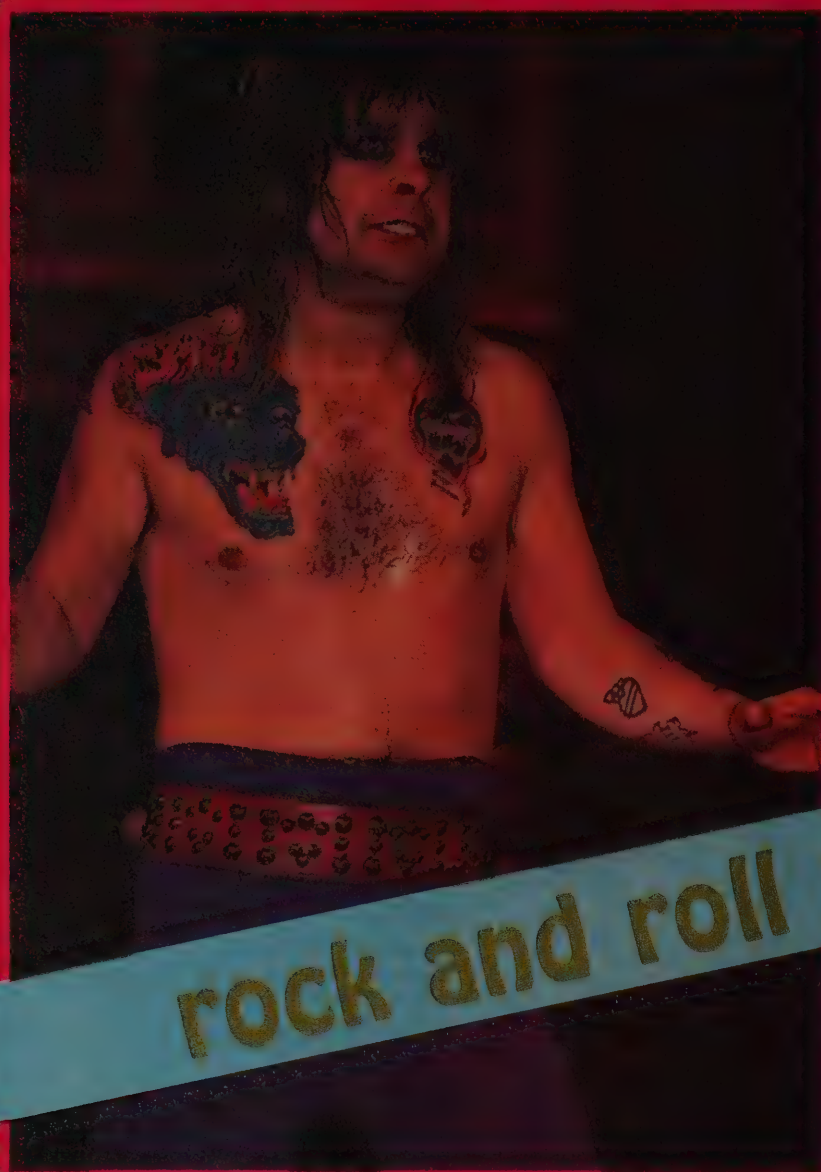
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OZZY OSBOURNE



rock and roll animal

Ozzy prowling the stage: "This time we're putting on a show that will astonish everyone."

Ozzy Howls As *Bark At The Moon* Shoots Up The Charts.

by Terry Whitfield

During his 15-year career in rock and roll, Ozzy Osbourne has seen and done it all. Good times, bad times, Ozzy had experienced enough of both to fill volumes in the rock history books. As he sat in his New York hotel suite recently, playing with a mechanical toy he had purchased for his baby daughter, he looked like someone who had the pressures of the world resting on his shoulders.

"It's been a tough time for me," he admitted. "The most pressing problem was getting the new album, *Bark At The Moon*, to

sound the way I wanted it to. When we finished recording in England, I thought we had one of the greatest fucking albums I'd ever been involved with. But then we came over to New York to mix it, and it came out sounding like a disaster. I couldn't believe it! I thought that all our hard work — literally months of recording — would have to be scrapped."

Luckily for Oz, a bit of quick thinking managed to save the day. "At first we were a little panicky, we didn't know what to do. We were going to fly to Los Angeles and rerecord most of the tracks. But then we realized that the best thing to do would be to simply

remix the album. That improved things 100 percent. We changed the band around a bit and that also helped things."

The change Ozzy alluded to was the replacement of longtime band drummer Tommy Aldridge with legendary skin beater Carmine Appice. Appice, whose previous credits include stints with Vanilla Fudge, Cactus, Ted Nugent, and Rod Stewart, has added a heavy-handed skill that has brought additional power to Osbourne's classic heavy metal sound.

"Carmine is great," Ozzy explained. "I had been feeling down a few months ago when somebody told me that a guy named Carmine was on the phone calling me from America. I had no idea who it was. When I got to talking to him however, we just hit it off perfectly. We joked about how we used to get into fights when Vanilla Fudge and Black Sabbath used to tour together in the early '70s. Thankfully, we've both grown up a bit since then. He called me at the perfect time. I sensed that the band needed a change of some sort — something to pick everything up. I wasn't sure what to do. When Carmine called and started talking about how he's employing some magical illusion in his drum solo it

Ozzy Osbourne



all came together in my head. I realized I had to have him in the group."

Osbourne was quick to add, however, that Appice's addition to the band in no way reflected a negative attitude towards Aldridge's talents. "Tommy is a great drummer, and we still get along very well," Ozzy said. "I only wish him the best. But he knows, and I know, that I'm not the most stable personality around. I'll fucking fire the entire band tomorrow. It's nothing personal — it's the way I am. Just look at the number of musicians we've gone through over the last three years, it's fucking incredible! Tommy understands that. I like the way the band is at the moment, but by the time people read this, who knows who'll be in the group."

Currently the Osbourne band features guitarist Jake E. Lee, keyboardist Don Airey and bassist Bob Daisley, in addition to new skin basher Appice. While none of the band's current roster possess the charisma of such former members as the late, great Randy Rhoads, or current Quiet Riot bassist Rudy Sarzo, as evidenced on **Bark At The Moon**, Ozzy's band can rock with the best of 'em.

"This band has a lot of character," Oz explained. "I feel very comfortable with these fuckers. Bob Daisley is one of the best people on the face of the earth and I'm thrilled to have him back in the group. He's like a rock. No matter what goes on, you can count on Bob to remain calm and cool. When you're dealing with a crazy fucker like me, that's what you need. I'm very high strung. I need to have people like Bob or my wife Sharon around to keep me sane."

Ozzy was also lavish with his praise of guitarist Jake E. Lee, who's making his debut on record with **Bark At The Moon**. While Ozzy still misses Randy Rhoads, he cited Lee's playing as one of the outstanding features on his new album.

"Jake was great on the record," Ozzy said. "He really played his ass off. He's so into the guitar it's amazing. He's like Randy in that regard. He's always playing something. I don't even know how he got his girlfriend pregnant — I thought he slept with his guitar! That's one of the reasons I like American guitarists more than British ones. They all seem to be much more dedicated to their craft. They'd rather sit around the hotel room and play their fucking guitar than go out and party. I imagine I respect that because it's just the opposite of the way I am."

"Jake stepped into a difficult

situation," Ozzy added. "We recorded **Bark At The Moon** at the same studio we recorded the first two albums **Blizzard Of Ozz** and **Diary Of A Madman**, and sometimes I could almost feel Randy's presence there. It was very spooky. There were times when I turned around and expected to see Randy in the corner working on some new lick. That guy was the greatest guitar player I'd ever heard, and I think he's beginning to receive the respect he deserves. It's just a shame that he had to die before his gifts began to get the proper attention."

Despite the lack of Rhoads' stellar skills on **Bark At The Moon**, the album managed to maintain the metallic edge that has always distinguished Osbourne's music. On such tracks as *Rock and Roll Rebel* and the title cut, Lee's powerhouse riffs and Ozzy's hell-bent singing blend to form a sound that is pure headbanger heaven.



Ozzy with Jake E. Lee: "Jake was fantastic on this record."

"This album is a little different from anything I've done before," Osbourne explained. "I surely didn't set out to do anything different, and the music I'm playing is still very recognizably Ozzy Osbourne, but there are some new things in there that are exciting. I wrote all the songs myself, so that gave things a different feel. Before, Randy helped write, but on this one I wanted to do everything. Everyone who liked my stuff in the past will go fucking crazy about this one."

With the completion of **Bark At The Moon**, Ozzy immediately turned his attention towards devising his new stage show, one that he called "the most insane thing anyone's ever seen." Utilizing

a mixture of magic and mysticism to highlight a stage set that has to be seen to be believed, Ozzy's latest tour takes rock theatrics to heights never before imagined.

"I've always figured that if people are going to pay money to see me perform, they may as well get their money's worth. If they just want to hear the music, they could stay home and listen to the fucking records. I spend a lot of time trying to create a show that is bigger and better than the one I did the time before. After so many years, it's getting tougher and tougher to do that. Last time, I got a little crazy with biting the heads off animals and everything. That's all in the past. This time we're just putting on a show that will astonish everyone."

Traveling with four semi trucks full of moving stages, lasers and state-of-the-art technological contraptions, Ozzy attempts to "bring the music alive" at every performance. While such past

tricks as tossing blood into the crowd and hanging a dwarf have been replaced by more "sophisticated" entertainment, Ozzy's live show is still "the sickest show around."

"I'm crazy, I admit that," Ozzy yelled. "You have to be fucking insane to do the things I do. My mind works in very strange ways. How else would I come up with some of the ideas I do? Who else would have dressed up like a fucking werewolf for an album cover? I'm an entertainer — I love doing it. I see rock and roll as the only place where you can act crazy and get paid for it. It's the only thing that I feel comfortable doing — I'm just a rock and roll animal." □

Celebrity rate a record

by Charley Crespo

Donald Roeser, also known as Buck Dharma, the fiery guitarist of Blue Oyster Cult, says he doesn't listen to music constantly. Living a slower life in suburban Connecticut, he often enjoys silence. Recently, he's been listening to albums by Big Country and the Fabulous Thunderbirds.

We handed him a batch of recently released 45s and asked him to select a few to listen to for this Rate-A-Record. The following comments are his first impressions.

Blue World, **Moody Blues**

This is too boring for me, even though I like Justin Hayward. It's not making my jeans too tight. It doesn't have the horses.

Undercover of the Night, **The Rolling Stones**

It's hard for me to dislike anything the Rolling Stones do. This is the first time I've heard this. The use of forward and backward echo are interesting. The style is essentially blues with a Stevie Ray Vaughan guitar sound. That guitar style is going to be around for a while. It's no *Shattered*, but I can't dislike it.

In A Big Country, **Big Country**

This is the single version. Too bad it doesn't have the drum solo of the album version. I like the song a lot. It's an example of what's good in pop rock these days. The rest of the record doesn't hold up. I like the drumming and the production. The guy sings low; he doesn't scream a double octave, it's nice to see somebody singing low have a hit. I must have heard the song 15 to 20 times and I still don't know what the song's about.

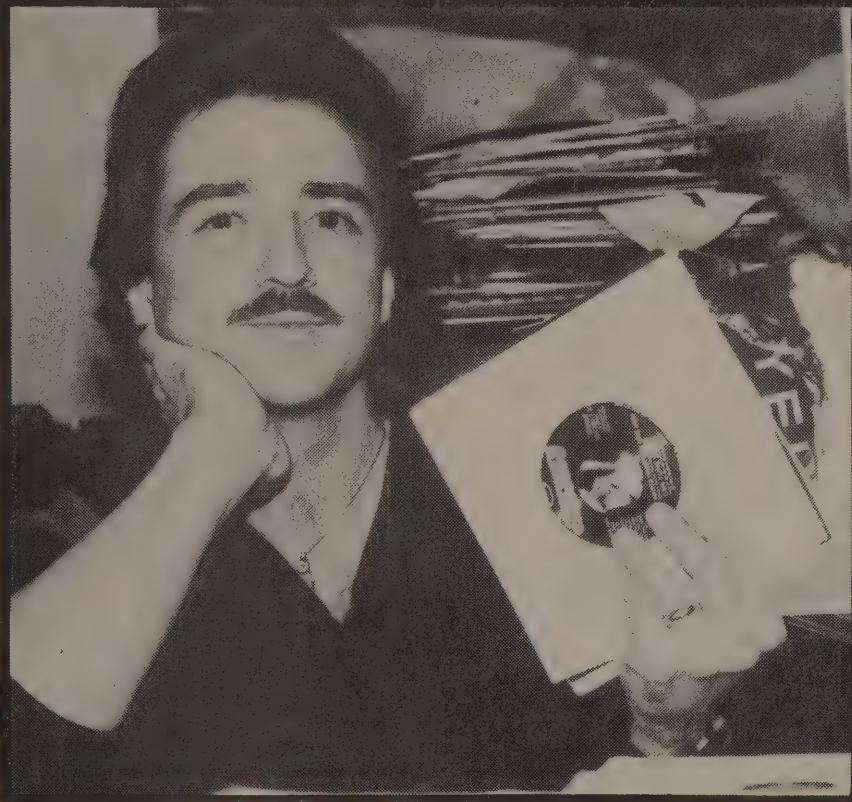
Breathless, **X**

Who did this originally? Elvis Presley? Not bad surf music. I do hope they're not taking themselves seriously; they'd better be smiling when they do this. I'm reasonably sure the original version of this was better. The more serious they take themselves, the less I'll like it.

Star Fleet, **Brian May and Friends**

I don't think much of the tune; it leaves me cold, but I really enjoy Brian May's guitar playing. He's got a distinctive, signature sound; like it came out of an aerosol can of Edge shaving cream — it falls out of the speakers and stays put. He didn't write the song, Paul Bliss did, so Brian May is excused.

BLUE OYSTER CULT'S BUCK DHARMA



Buck Dharma: "This one is like a school lunch; edible but not tasty."

Heavy Metal Love, **Helix**

I like the beat, I give it an 85. There's nothing more I can say about them.

Breaking The Chains, **Dokken**

Is this a new group? As soon as we get to the guitar part, I'm taking it off. Songs like this are the meat and potatoes of heavy music, but this one is like a school lunch; edible but not tasty. I'd much rather listen to Fastway. This is the kind of thing Aldo Nova does real well.

Blow Your Own Horn, **Herb Albert**

Let's see what he's doing these days. I was just curious. This sounds like the soundtrack from an action sequence on *The A-Team*. When I was in college, I had a roommate who actually bought Tijuana Brass and Baja Marimba Band records. He went on to become a Neil Young fan. You just

can't tell where people are coming from anymore.

Scatterling of Africa, **Juluka**

I like it. I'm struck by how polite and pop it is. If it was 10 years ago, it could have been Donovan.

I'll Dance Alone, **Bob Welch**

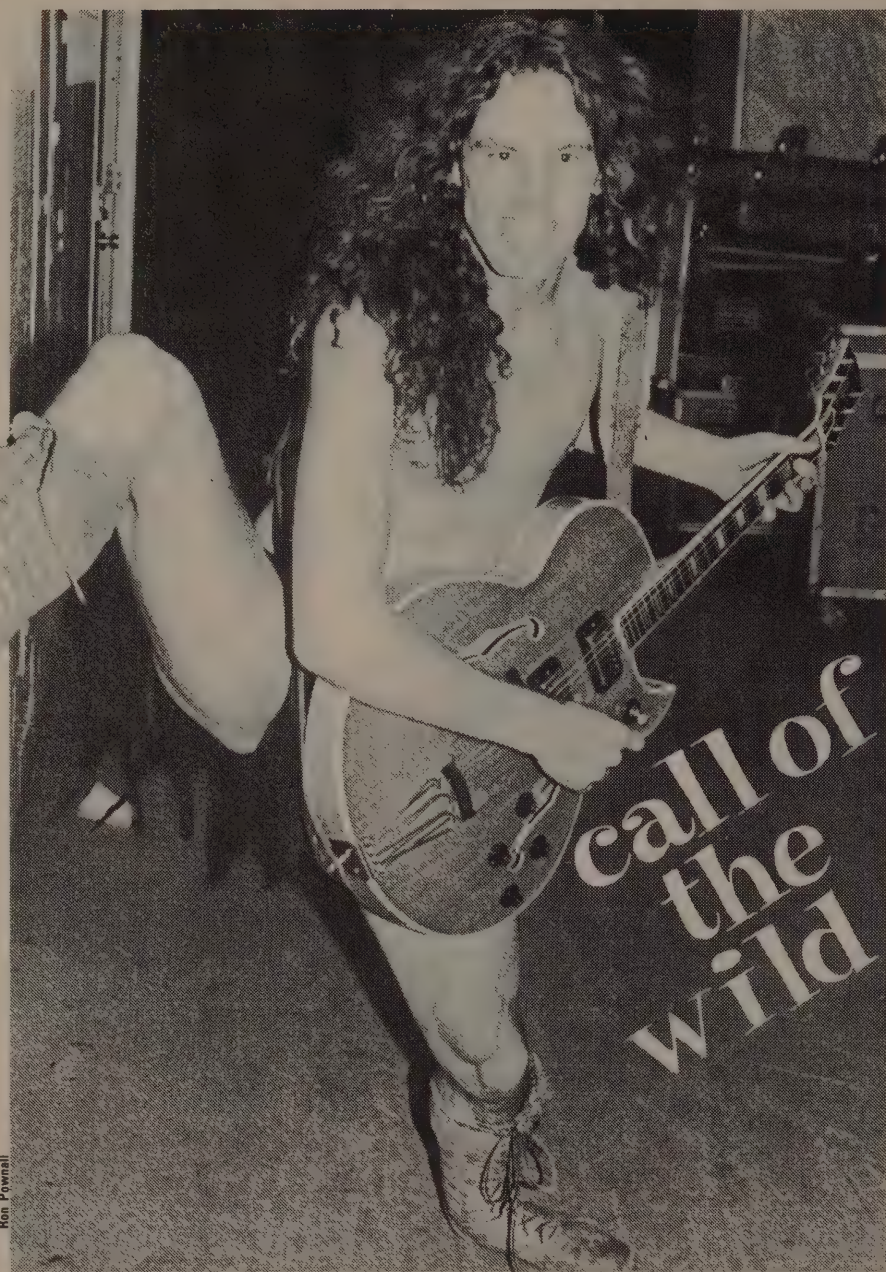
I'd rather not rate this one. I prefer Billy Idol's *Dancing With Myself*.

Union of the Snake, **Duran Duran**

I've stopped resenting them for how polished they are. Being a pay-as-you-go artist, I resent the amount of cash flow behind these guys. I've grown to like most of the singles they've put out. I don't know where this fits in with the scheme of all that; maybe if I hear it 500 more times, I'll grow to like it. □

Laurie Paladino

Ted Nugent



Ren Pownall

Ted Nugent: "Nobody's gonna mess with you if you're packin' a pistol and you know how to use it."

The Motor City Madman Bounces Back.

by Rob Andrews

Ted Nugent was dressed in battle fatigues, a shining .45 caliber pistol in his hand. Perhaps this scene shouldn't have been so surprising in light of the Nuge's professed love of hunting and outdoor activities. The only trouble was, at that moment, Terrible Ted was sequestered in an

office overlooking Rockefeller Center in mid-town Manhattan.

"I'm always me," Ted yelped as he twirled the loaded pistol in his right hand. "Do you think I'm gonna put on a suit and tie just because I'm coming to New York? That's a load of deer droppings. The way I dress, the way I rock is just an extension of being me — I couldn't

put on an act if I tried."

With those words Nugent rose out of his chair, flashed a slightly demented smile and shouted, "I want to hit the subways. Let's see the way those buffalo dicks react when they see me stroll on board with my .45 waving in the air. That's law and order right there, Jack! There ain't nobody who would mess with this lad under those conditions. That's why I believe that every human should be allowed to bear fire arms at all times. Nobody's gonna mess with you if you're packin' a pistol in your pocket, and if you know how to use it."

Ted Nugent has never been on to mince words. Over his 15-year career, this Detroit native has billed himself as both the fastest guitarist and the fastest mouth in rock and roll. While his career has gone through a recent period of ups and downs, with the release of his latest album **Penetrator**, the Nuge feels that he's once again on the right track, creating some of the most lethal and entertaining hard rock music around.

"This album will go down as one of the all time rock and roll classics," the Nuge stated with his typical reserve. "Some people began to write me off last year, but I want everybody to know that there's plenty of life in this old boy yet. Young Ted is still as hungry as ever to crank out the rock and roll. I've added some new blood for this record, and they've put an extra kick into my kick-ass rock. These guys just have rock and roll running through their veins! They're incredible.

"Believe it or not, I've used some synthesizers on **Penetrator**," he added. "I mean they ain't your standard 'tweet, tweet' synths — these babies smoke. They're pure bone-crunching keyboards. But they give the songs a real good rock and roll feel. They sure don't make anything sound too wimpy. I'd never stand for that. The guy I used to produce this record, Ashley Howe, has the same attitude I do. He produced the last couple of Uriah Heep albums, and what went down on those disks was some very heavy duty shit. I mean ol' Ashley can get pretty intense when he wants to."

In addition to the tradition-breaking use of synthesizers on **Penetrator**, another precedent-shattering feature on the LP is Nugent's reliance on outside material. While on such past

albums as **Weekend Warrior** and **Cat Scratch Fever**. Ted was responsible for writing all the tunes, the Nuge has turned to a number of musical associates to give his latest LP's sound an added boost.

"Yeah, some of the songs were written by other people, but there's nothing wrong with that," Ted said. "Bryan Adams, who is one of the best songwriters around, wrote *Draw The Line*, and one of my favorite all-time musicians, Andy Fraser — who was in Free — wrote *Knocking At Your Door*. I wrote a couple of others with different people, so the album has a very fresh sound to it. But there are enough good ol' Nuge crunchers to make sure you know who's playing. There's one called *Lean Mean Rock and Roll Machine*, that's guaranteed to blow some dicks clear out of place. This album's gonna wake some people up, that's for sure."

Despite Nugent's confident proclamations, it is apparent that the steady erosion of his popularity over the last few years has forced him to reconsider his musical direction. While he still plays with more ferocity than a pack of hungry wolves, his band has been in a near-constant state of flux, and Ted admitted it's been difficult to maintain his musical momentum.

"I've gone through a lot of different players over the last few years," he said. "But the fact of the matter is that I can play with anybody if they're good enough. I know that playing with me is hard because I drive myself like a mother fucker. I'm in great shape, and I stay that way so I can play long and hard every night. Some musicians just aren't capable of keeping up with me. They just fall by the wayside. Everyone I've worked with over the years has been a great guy and a great musician, but the truth is that I'm looking for guys who can keep up with me. At least this time I think I've found 'em."

One new band member who drew particular praise from Nugent was young vocalist Brian Howe. While Ted hasn't sacrificed all the lead vocal duties on his latest vinyl venture, Howe's bluesy wail has added a new and exciting element to Nugent's sound. "Brian's the best vocalist I've heard since Paul Rodgers," Ted exclaimed. "When I heard him for the first time I said, 'Wow, I've got to get this guy into the band.' He sings on half of the album's tracks, and I'm sure he'll sing some of the older material once we go on tour. With a voice like that, it would be a shame to waste it."

While Howe's presence has

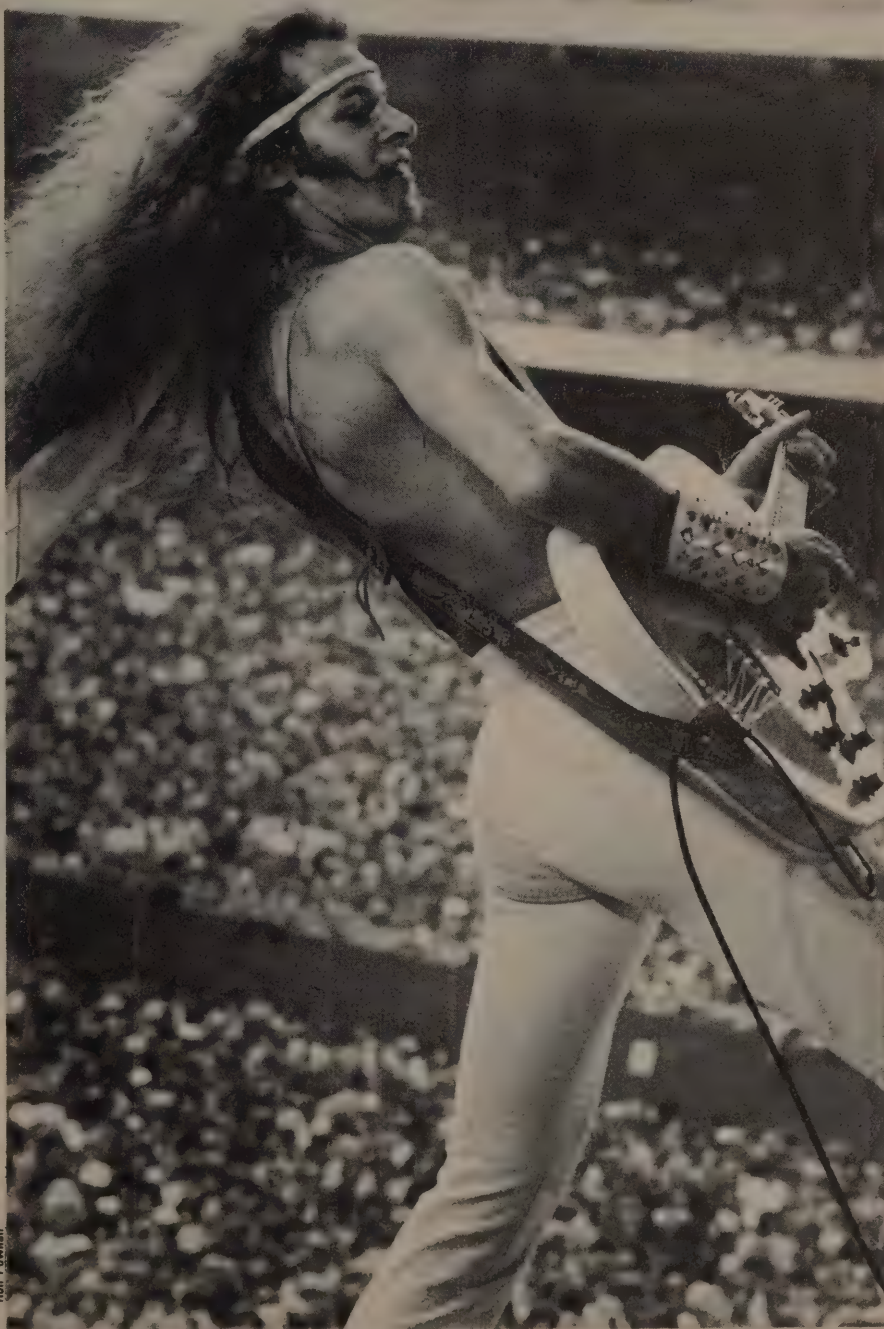
added an unexpected British feel to the Nuge's All-American rock style, Ted was quick to explain that his music remains just plain, simple rock and roll. "There's no nationality to rock and roll," he

"I'm in great shape, and I stay that way so I can play long and hard every night."

said. "It's an international language. I don't care if a guy's from Mars, if he can jam he's okay in my book. I'm an American, and I'm proud of it. I'll always record in America. We did this album out in L.A.'s Record

Plant because it's fairly inexpensive, and once you're finished working for the day the pussy hunting's great.

"That's how I know how my music is going," Ted continued with a smile. "If the pussy hunting's good, I know I've done a good day's work. Those ladies can just sense the sweat and inspiration that I've put into that day's work, and they want to come and relax me. I like L.A. because the pussy out there is young and clean. You don't have to worry about catching any unwanted social diseases. Young Ted takes good care of himself and he likes to deal with people who take care of themselves, too." □



Ted on stage: "Standing in front of 20,000 crazed fans is like feelin' the breath of a horny rhino on your back."

Former UFO bassist Pete Way Leads New Band Into Action.

by Andy Secher

To say the least, the last few years have been busy for Pete Way. Two years ago, the tall, dark-haired bassist split from UFO, the band he co-founded almost a decade earlier. He then spent a brief time touring Europe with Ozzy Osbourne before forming Fastway with "Fast" Eddie Clarke. When that partnership went awry shortly after its inception, Way decided to put together his own band, Waysted.

"I get exhausted just thinking about everything that's happened," the jovial bassist said. "But everything's turned out very well. I'm happy with this band, and the experiences I went through before getting here have reinforced my commitment to this group. I've spent enough time listening to other people tell me what to do. Now I have a band where everyone knows what to do without even being told."

Despite Pete's gung-ho attitude, one must wonder how any human being can alienate the likes of Phil Mogg, Ozzy Osbourne and Eddie Clarke in the space of a few months? "I'm really not that hard to get along with," Way stated with a smile. "There were things going on in all those bands that forced my hand. The situation with UFO was totally intolerable. We were once a great hard rock band. What was happening though, was that we were becoming too soft—I didn't want that at all. I'm a rocker. I'll stay that way till the bitter end."

"That's why I jumped at the opportunity to tour with Ozzy. I felt that if nothing else, I would be able to get on stage and play some real rock and roll again. Ozzy's a good bloke, but he does have a very set way of playing. He doesn't like you to vary what you're doing very much. We both knew that my time in his band would be limited, and I view that experience very positively. I can't say the same about Fastway. At first, Eddie and I saw eye to eye on the direction that band should be headed. Suffice it to say that after a short time, we didn't see eye to eye anymore."

Following his break with Clarke, Way sought out other musicians who fit into his vision of a "real hard rocking band." Way discovered hot-shot American guitarist Ronnie Kayfield, Scottish vocalist Fin and former Def Leppard drummer Frank Noon. The newly formed unit quickly journeyed into the studio to begin work on their debut album *Vices*.

"The band came together rather easily," Pete recalled. "And once we started rehearsing, I knew we had what I was looking for. There was a lot of energy in the music. To me, that was the most important thing. After seeing the



Waysted: "This band means business."

way UFO degenerated towards the end, I thought it was essential to make music that had that spark of excitement again."

On such tracks as *Love Loaded*, *Women In Chains* and *Sleazy*, Pete and the boys lay down a barrage of hard-rocking thunder that is sure to please even the most discriminating head-banger. While at times the music sounds hauntingly reminiscent of early UFO (check out Fin's vocals on *Can't Take That Love Away*), Waysted manages to make a musical statement that bristles with originality and power.

"I've been involved with a lot of music in my life, but I haven't been this excited over a project in years," Way said. "There's a satisfaction involved with putting a band together and watching it grow. Nothing else can match it. I can't wait until we get on the road and show everyone what these songs sound like live. I've always believed that rock and roll only sounds great when it's played on stage, and this band is ultimate proof of that. I'm quite pleased with the album, but let me warn everyone that the live show is going to be lethal!" □

.38 Special

perfect aim



Florida Rockers Return To Action With *Tour De Force*.

.38 Special (left to right): Don Barnes, Larry Junstrom, Donnie Van Zant, Jack Grondin, Jeff Carlisi, Steve Brookins.

by Jodi Summers

.38 Special's guitarist Jeff Carlisi laughed at the paradox as he autographed a photo for a fan. "I've got an autograph too," commented Carlisi with a smile. "I've got Muddy Waters' signature. I grew up listening to him. He was one of the best blues guitarists of all time, but I don't know how much else he learned on the bayou. When he gave me his autograph, all he wrote was his name, and it took him about a minute to write it."

Those brass tacks get-down-and-boogie blues were early influences for Carlisi and band mates, guitarist Don Barnes, bassman Larry Junstrom, drummers Steve Brookins and Jack Grondin and vocalist Donnie Van Zant, for .38 Special's initial reputation was for their no-holds-barred southern rocking. The essentials of that style have remained at the core of the band's sound since their inception in 1974. But in recent years, their music has taken a marked turn away from pure boogie and towards more mainstream rock.

"At one point in our career, after the release of our second album *Special Delivery*, we realized we weren't quite the Rolling Stones," explained Carlisi. "The music we were playing, typical Southern rock, had already been done by the best Southern bands ever. All we were doing was reiterating what they had said.

"We knew we had to develop some style or sound that was ours, so when you heard our music, you'd know who it was. The group that made us realize that was the Cars, they showed us that a band could come out with a new sound that was simple, regimented rock music but with great melodies. They were a big influence in saying you can do something simple with music and make the melody create the song."

That revelation turned .38 Special's career around. When they released *Rockin' Into the Night* in 1979 they hit upon a unique sound that augmented their rock and roll style with a healthy dose of pop melody.

It's been platinum sales ever since. Their latest album *Tour De Force* is in the same vein, but it shows a maturation in their style, enhanced by more sophisticated songwriting contributions from all members.

"We honestly like *Tour De Force*," stated Carlisi. "I think it will continue to broaden our audience. We're not so much a whiskey and women band anymore. There's more romance in our songs, and a lot more melody so more people can relate to it. It's what we've been trying to do over our last three records. But, at the same time, we haven't really changed our sound that much; we still approach our music the same way. Our blues roots are still obvious and we treat our music as aggressively as we did before. We just have better songs now.

"Songwriting is like a video game. The more you practice, the better you get. You find out what elements and ingredients work. You have to be a little sympathetic to what the radio's playing and what the public wants to hear, and maybe you have to change your music from year to year to keep up with trends. The Stones do that, and that's what we're trying to do while keeping the sound of the band."

Great things are seen for *Tour De Force*. *If I'd Been the One* is already a proven success. Additionally, *One Time for Old Times* is a killer track. Carlisi commented that it has the same feel of the Police's *Every Breath You Take*. *Twentieth Century Fox* (not the same song as the Doors') is an upbeat homage to today's female, and *See Me In Your Eyes* shows a sophisticated mixture of melodies. It's an album by musicians

who understand what they're doing and what is wanted by their fans.

.38 Special spent an unprecedented five months recording *Tour De Force*, two months longer than they had spent recording any of their other albums. It was the longest time this band, who's accustomed to playing 200 dates a year, has ever spent off the road.

"We have to do what we do at our own pace, or the final project isn't going to be as good. That's going to show on your album. The thing about a record is that it's forever.

"We couldn't wait to take this album on the road," Carlisi added. "As long as we can walk, we'll be on tour playing for people. It's like what you've dreamed when you were a kid, now you're doing it. No matter how many times we do it, every time we walk onstage and the lights come on, we realize it's a reality — it's a dream come true and it's great. You never get tired of it. Playing live enhances everything from the volume to the energy. Even if you make a live album, you never get what you experience in a show.

"We always try to get the energy we have onstage on a record. Sometimes it's hard to do, because the environment you're recording in is nothing like what it is live. We're going to be doing a lot of recording on this next tour in hopes of better capturing that energy. Whether a live album will actually become a reality remains to be seen. But we're definitely going to be recording."

Now, .38 Special is in the midst of doing what they like doing best...touring. Carlisi had one last request to make to everyone who's planning to partake in their live parties, "If you get any cool clothes that you think I might like, throw them on stage, because I'm looking for something to wear." □

by Charley Crespo

"I've had 47 jobs," commented Geoff Tate, vocalist for Seattle's proudest heavy metal band, Queensryche. "I went through jobs like most people go through tissue paper. I just couldn't find anything that kept my interest. At one job I only lasted for two hours. We had to make these little ceramic kilns, but the place was so hazardous, with workers shin-deep in asbestos dust, that I made one kiln and quit.

"I didn't decide to be a musician until I was 20," continued Tate, who at 24 is the senior member of Queensryche. "I had wanted to be an efficiency expert for corporations because there's real money in it. I was into that because it's my nature to organize things and I was also into economics. I played in some local bands in the meantime, and here I am."

Fate must truly exist; the origin of Queensryche was too unreal to be called mere coincidence. Five musicians who had played in Seattle's top copy bands were all in a fish and chips diner one afternoon. They began talking and discovered that they were all out of work. Now, chance might have made all five men at this unplanned meeting drummers; it could only be destiny that brought together a vocalist in Tate, guitarists in Chris DeGarmo and Michael Wilton, and a rhythm section in bassist Eddie Jackson and drummer Scott Rockenfield. Queensryche was born that day somewhere between the fish and the chips.

A demo tape was recorded soon after, mostly for the participants' enjoyment. Rockenfield's brother, however, was so overwhelmed by the tape that he brought it to the attention of Kim and Diana Harris, owners of a local record store. After hearing the music, they convinced the group to allow them to press 3,500 copies on vinyl. But the group hadn't played any live dates, and were relatively unknown, even on the home front. Besides, there weren't many places in Seattle for an up-and-coming band with original material to be heard. Yet, Queensryche agreed to release the four songs as an EP.

In November 1982, Harris and his wife took a "vacation" to England and dropped off copies of the EP anywhere they could get a reaction, including the offices of **Kerrang!** magazine. They did the same in the States upon their return home. This do-it-yourself method worked — **Kerrang!** ran a rave review of Queensryche's EP. And on the home front, several radio stations in the Northwest added the independently-released EP to their playlists.

Queensryche's EP got around, and the heavy metal quintet was soon signed to an American label. The group's first national release is that same EP that was recorded nearly two years ago. They've now followed up that initial success with their first full-length LP.

QUEENSRÛCHE

Seattle Quintet Give Boost To American Metal.



Queensryche: "Our new album makes the EP sound like child's play."

Queensryche did a few concert dates on home turf before going on tour as Twisted Sister's opening act. Tate told **Hit Parader** that his group met with enthusiastic approval everywhere they performed. For Queensryche, touring has been full of exciting and eye-opening adventures. "We've had some interesting audiences," said Tate. "Women have been taking off their clothing at our shows. I don't know if it's us or Sister, but everywhere we go, women are flashing us. It makes me forget the lyrics."

"One night in Kansas City, these two women were flashing us. When Sister came on, the singer, Dee Snider, said that as long as they were opening their blouses, why didn't the two women come up onstage and show everybody what they can do. The two women climbed onstage and got into a really elaborate strip-tease."

While Queensryche is out rocking America with heavy rock and roll, its five members are not necessarily leading a headbangers' lifestyle. Actually, the group mellows out in

its free time. Tate listens to New York-style rap records and dance music, DeGarmo listens to the Beatles, Jackson listens to Alice Cooper, Rockenfield listens to Elton John and Wilton listens to anything. Wilton and DeGarmo, whose dual guitar playing is the fundamental drive in Queensryche's music, were classically trained musicians before rocking in this band.

"When we started Queensryche, we listened to a lot of hard rock and heavy metal," explained Tate. "Then we realized that if we listened to one genre of music only, we'd start emulating it and sounding like other groups. We like a wide variety of music."

"We like a heavy beat, but we get bored by 4/4 time, so we put in a lot of changes in the songs; different flavors and feelings. It's more moving than 120 decibels in your face throughout a show, because after a while, an audience gets numb to that. We change the mood so it's not so boring. That's what we've tried to do on our new album, and that's what we always do on stage." □

by Charley Crespo



Queen's Brian May gets loads of demo tapes from new bands seeking favors, but it wasn't until he heard music by Heavy Pettin that he actually wanted to produce an up-and-coming band. His first impression was solidified when he heard the hard rocking quintet from Glasgow, Scotland, in a rehearsal studio. Queen's veteran guitarist was taken not only by the music, but by the aggressiveness and enthusiasm of the two-year-old group.

Heavy Pettin is led by blond, square-jawed singer Steve "Hamie" Hayman. Gordon Bonnar is the ginger-haired guitarist suffering an ulcer from over-drinking, and Punky Mendoza is the guitarist with the dark curls. Bassist Brian Waugh and drummer Gary Moat round out the ensemble. Although still fairly unknown around the world, Heavy Pettin makes an impression everywhere they go. Reports from Munich, where the group recorded its self-titled debut album, indicate the musicians have already achieved a level of popularity with young German females, and made inroads into the local drinking customs.

"At the moment the market is wide open for a band like Heavy Pettin," said May during a break in the sessions. "They're heavy enough to appeal to the heavy metal crowd, but they also have a really good melodic sense, and the song structures are quite intricate. What's very important is that Steve is a very distinctive singer; he doesn't sound like anyone else. I think that's crucial."



Mixing metallic guitar chords with a finely crafted feel for radio-oriented melodies, LeMans is a band that hardly hides their desire to reach the big time. "We'd love to sell a million records," the band's lead guitarist Derek Frigo admitted. "Why else do you make records unless you want to sell them?" Considering that LeMans debut LP, *On The Street*, has been released on the small independent heavy metal label, Shrapnel Records, it seems highly unlikely that it will satisfy Frigo's sales goals.

Yet, with the lead lines of Frigo and fellow guitarist Josh Ramos highlighting a sound that is surprisingly fresh and exciting, LeMans could emerge as one of the surprise hits of the season. "We're hoping that maybe a major label will hear our album and want to release it," lead vocalist Peter Marino said. "We think once people get to hear us, they'll like us."

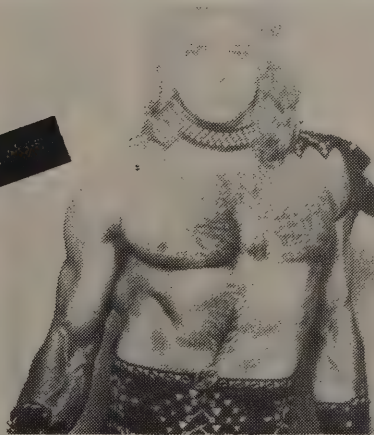
Shooting stars



"When you first hear a JoBoxers song, you're aware of the overall sound," says JoBoxers vocalist Dig Wayne, "but underneath that first impression, there's a lot more going on musically for those who take a closer listen."

Back in the summer of 1981, four fifths of what is now JoBoxers were making bop and swing music at London's Club Left. Guitarist Rob Marche, keyboardist Dave Collard, bassist Chris Bostock and drummer Sean McLusky had moved to London from Bristol to become Subway Sect with vocalist Vic Codard. The four musicians wound up backing other singers at the club as well, among them Dig Wayne, an American with R&B-style vocals. Exit Vic, enter Dig, and JoBoxers were born, and with it came a look — cloth caps, baggy pants, suspenders and leather jackets. Despite the posing, *Just Got Lucky* from their *Like Gangbusters* debut album received radio attention and helped establish JoBoxers in the United States.

Thor



You want a "look?" Try this — mounds of muscles. In the tradition of mythological heroes, the God of Thunder brings an unreal display of power to mortal audiences. Thor's high energy shows feature the muscular vocalist bending a bar of steel around his jaw, puffing into a hot water bottle until it expands and pops like an inflated balloon, and having a villain sledgehammer cinderblocks on his chest. Oh yeah, he sings hard driving rock, too.

Thor is John Mikl of Vancouver, Canada, who started bodybuilding at age 10. Through high school, he played bass with local rock bands and worked out with weights to Led Zeppelin records. A few years ago, the handsome hunk moved to New York City and has since played the city's rock circuit to packed houses. John Mikl is a former Mr. U.S.A., Mr. Canada and Mr. North America. Thor, however, is meat, muscle and music.

"I don't say believe in my concept," says the 29-year-old muscleman. "My show is about rock and roll and power. Rock is impact."

MATTHIAS JABS

GUITAR GREATS

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?

When I was 14 years old.

WHY DID YOU START?

Because I felt something in myself that said 'Hey buddy, start playing guitar' — then I asked my parents to give me a guitar for Christmas.

MUSICAL TRAINING:

Self taught.

EARLY INFLUENCES:

I learned from listening to records by people like Hendrix, Johnny Winter, Eric Clapton and Jeff Beck — basically those four.

FIRST TYPE OF GUITAR:

A little acoustic guitar. I can't remember what make it was but it got broken a couple of months later when a friend sat on it!

FIRST PUBLIC PERFORMANCE:

In the school I was going to when I was 15.

FIRST APPEARANCE ON RECORD:

Before I joined Scorpions I was in a band called Lady and we made a single which was called *I Feel The Fire*.

RECORDING BANDS:

Lady and Scorpions.

OTHER VINYL APPEARANCES:

None.

EQUIPMENT (LIVE):

I have two Gibson Explorers and two Fender Strats, both with Humbucker pick-ups and one with a Floyd-Rose tremelo system. I also use an Ovation acoustic guitar. For amps I use Marshalls and a Roland Chorus for the acoustic. My basic effects are Cry Baby wah-wah, chorus and an Echoplex.

STUDIO EQUIPMENT:

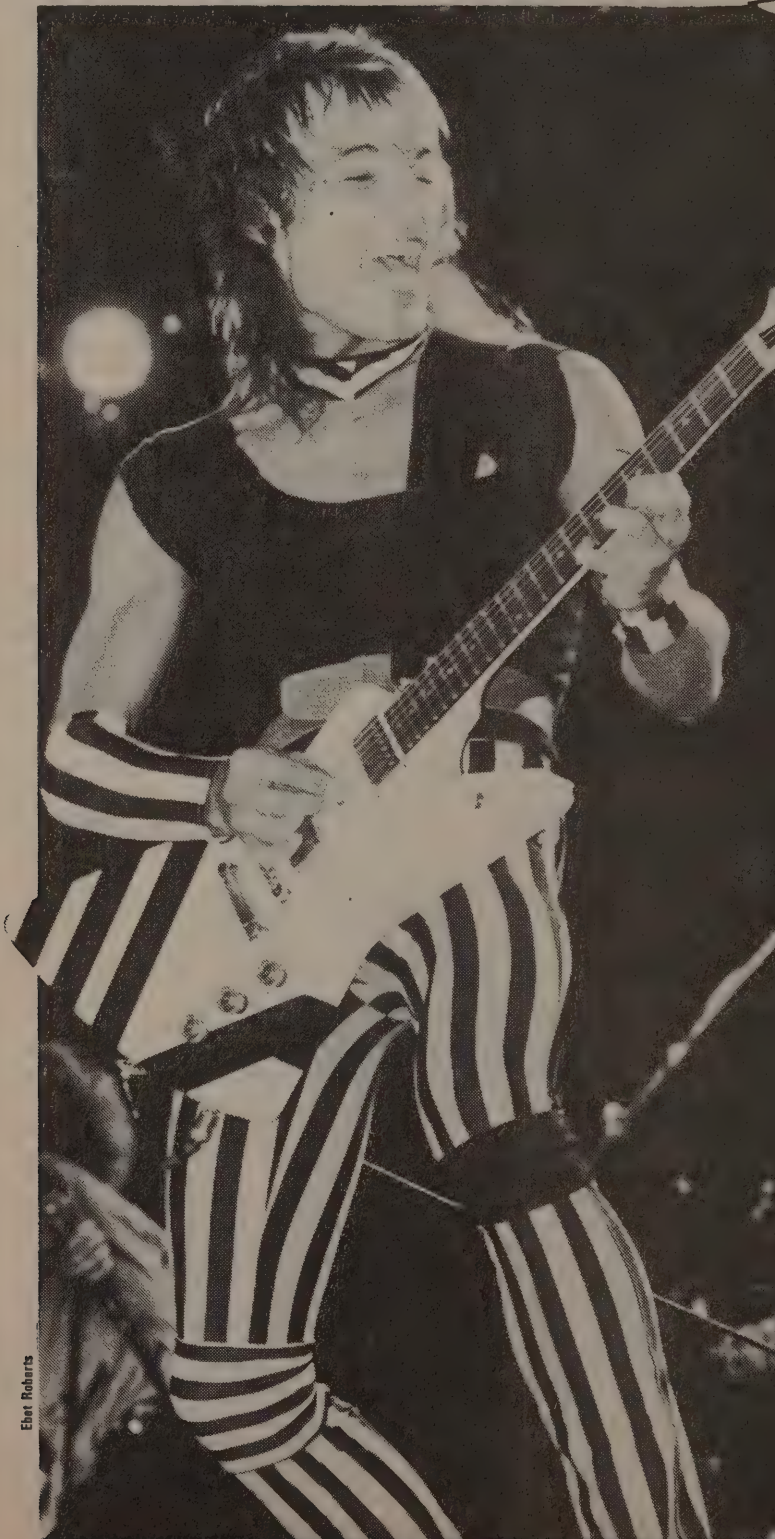
Basically the same, although I don't play much wah-wah.

MOST MEMORABLE SOLO ON RECORD:

That's difficult...one of the ones I like though is *Can't Live Without You*.

OTHER GUITARISTS YOU ADMIRE:

There's a lot around but I tend to prefer the old ones best — of the newer ones I do like Eddie Van Halen. □



SINGER'S POLL

RESULTS



Hit Parader Readers Choose Rock's Top Vocalist

In the February issue of **Hit Parader**, we ran our singer's poll, presenting some of rock's top vocal talents along with a ballot for you to vote for your favorite. Since then, we've received thousands of responses, telling us who you, the **Hit Parader** readers, think are the best vocalists in rock. Here now are the top ten finishers in our singer's poll.

1. JOE ELLIOTT (7,234 votes)

With their recent album **Pyromania** selling four million copies in the U.S. alone, Def Leppard has emerged as the most popular hard rock band in the world. One of the paramount reasons for the group's incredible rise up the rock hierarchy has been vocalist Joe Elliott's development into one of the most charismatic performers around. His good looks, energetic stage manner, and incredible range have already made him one of metal's most popular performers — a fact evidenced by his sweeping win in this year's singer's poll.

"I didn't think of myself as a vocalist for a long, long time," Joe explained with a typical laugh. "When I first got into rock and roll bands I was a drummer; I didn't start singing until the guy who was the vocalist in the band I was in quit. No one else wanted

The winner: Joe Elliott



to do it, so I gave it a go. I'm not a trained singer, and that's why I've had some troubles with my voice. But I feel confident that those difficulties are a thing of the past."

2. ROB HALFORD (5,311 votes)

When it comes to pure, unadulterated vocal power, few singers in rock can match Judas Priest's leather-lunged Rob Halford. For nearly a decade Halford's hell-bent style has propelled Priest's heavy metal machine along at top speed. As Halford recently admitted, it's nice to finally begin to receive some recognition. "There were times when things were a lot more discouraging than they are at the moment," he said. "Finally being recognized for what we've achieved has been an incredible experience for us. It's made all the years of hard work worthwhile."

3. BRUCE DICKINSON (4,270 votes)

"The main thing you have to have to be the singer in a band like Iron Maiden is a very strong voice," Bruce Dickinson said. "You have to be able to sing over a lot of sound, and I don't care how much amplification you use, if you don't have a lot of vocal strength, you just won't get the job done." Judging by Maiden's recent international success, Dickinson's powerful voice has perfectly conveyed the band's fire and brimstone message. With **Piece Of Mind** becoming their first million-selling release, Dickinson knows that the best time for Maiden still lies ahead. "We're just beginning," he said. "Wait till you hear what's next!"

4. OZZY OSBOURNE (4,119 votes)

Despite his continued protests that "I'm more of an entertainer than I am a singer," the inimitable Oz continues to enjoy an incredible amount of fan support. With **Bark At The Moon** once again casting Ozzy into the public spotlight, this metal madman has begun spreading his headbanging gospel on one of the most incredible world tours in rock history. "I'm trying to reach as many people as possible," Osbourne said, "I want them to feel the excitement of rock and roll."

5. DAVID LEE ROTH (3,928 votes)

For many rock fans, David Lee Roth remains the quintessential rock and roll personality. With his flowing blond locks, his raspy vocal style and his sexy swagger, Roth has been a major factor in Van Halen's ability to remain at the top of the rock pile. "I'm just out there having fun," DLR

Neil Zlozower

Rob Halford: He admitted that his second place finish "inspires me to keep trying harder."

recently held an eighth anniversary bash at Toronto's Knob Hill Tavern. "It's the first place we played in metropolitan Toronto," explained Rik.

The dress requirement for this exclusive party? "The invitation said, 'Rock and Roll formal' — whatever that is: a tie around your head?"

"The thing about Triumph," continued Rik, "is that it's more like a family. It's not an ego-oriented business kind of thing. What other rock and roll band besides Triumph would say 'Let's take a year off' and everyone says, 'Okay!'"

In an effort to branch out a bit, Emmett recently produced an album for SanTERS, a Canadian hard rock trio, at Triumph's own 48-track studio, The Metalworks. "It was a very interesting situation for me because this is the first time I've produced anyone besides Triumph. You're sitting in the booth telling people what to play and being absolutely bottom-line responsible. In Triumph, it's a very democratic situation, and you can bounce everything off each other. With SanTERS, it was all up to me. What I found out about myself by producing another band was that my Number One thing is to be guitar player, writer and singer for Triumph, even though I did have a good time producing them."

Although Triumph is on a touring hiatus until later this year, they are still being productive. Triumph is currently working on a new studio album to be released "in late summer or early fall," according to Rik. "I intend to create a few new grooves in the studio. I want to take a completely different approach with the guitar. I'd like to make some experimental changes. Andy Summers of the Police and Alex Lifeson of Rush have been creating new roles in a three piece situation. I don't necessarily want to do what they've done, but I want to have the

"We want to create an awesome spectacle on stage."

same sort of pioneering spirit. The things I've been writing lately are different than the stuff I've written in the past. I've incorporated some jazz-oriented harmonics which give the songs a slightly more sophisticated sound than pure power rock. But we'll never lose the nuts and balls that have made Triumph."

When Triumph finishes refueling and unveils their revamped sound, there will be an entirely new live show to go along with it. "Triumph's

reputation has been built around big stage extravaganzas, so we can't go out there and just blow off flashpots — that's something we've already done. It's on to bigger and better things," Rik said. "We want to create a more awesome spectacle than mere pyrotechnics. The stage will look completely different when we come out again. Gil Moore and I are kicking around concepts like having the drums out front in the middle of the stage. We want to tour next time with a stage that has projections from the front-ramps so we can go out into the crowd if we want. Something like the Stones did on their last tour."

Drummer and pyrotechnics expert Gil Moore, in addition to designing Triumph's new stage show, has been massing live film and video footage of the band for a cable TV documentary. Don't be surprised if some of this vintage Triumph footage shows up in some of the band's new videos.

With a live album, studio album, new stage show, video documentary, and other personal projects in the works what will Triumph do when they end their "vacation"? Rik laughed. "In the summer we'll hit some outdoor shows, then we'll do a full blown extravaganza tour in the fall, which will probably go on for the rest of our lives." □



Steve Jester/Starfile

Triumph (left to right): Mike Levine, Rik Emmett, Gil Moore.

HIT PARADER

HIT PARADER



RONNIE JAMES DIO

photo by:
Jodi Summers

Reading HIT PARADER never fails to bring a smile to the face of Ronnie James Dio. "I never miss an issue," he said as he flashed his patented devil horns salute. "I get to keep up with everything that's happening in the world of rock and roll. For a busy guy like me, reading HIT PARADER each month is an absolute must!"

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Video View

by Dianne Noel

If you're an MTV addict like I am, you might have wondered just who decides what videos will appear on the cable network and how often those clips are shown.

A spokesperson for MTV recently told Video View how your favorite head-bangers do...or don't...get on the air. Every Tuesday there is what is known as an acquisitions meeting. MTV programming directors and other executives screen new clips that have been submitted to the network. Those that

are accepted go on the air for three weeks.

MTV watches the reaction to these new clips in a number of ways. One research technique is to call subscribers to ask for their opinions. Another is to keep in touch with record stores to determine exactly what records are selling. A third factor is the song's radio airplay. Still another consideration (this is where you come in) is the mail MTV receives from fans.

When all the research is done, the most popular videos are slotted into one of three categories. Heavy rotation means the clip will be aired a maximum of four times a day; Def Leppard and ZZ Top clips, for instance, fall within this group. Medium rotation is twice a day; one excellent clip that has spent time in this category is Dokken's *Breaking The Chains*. The third category is light rotation, in which a video will be shown once a day.

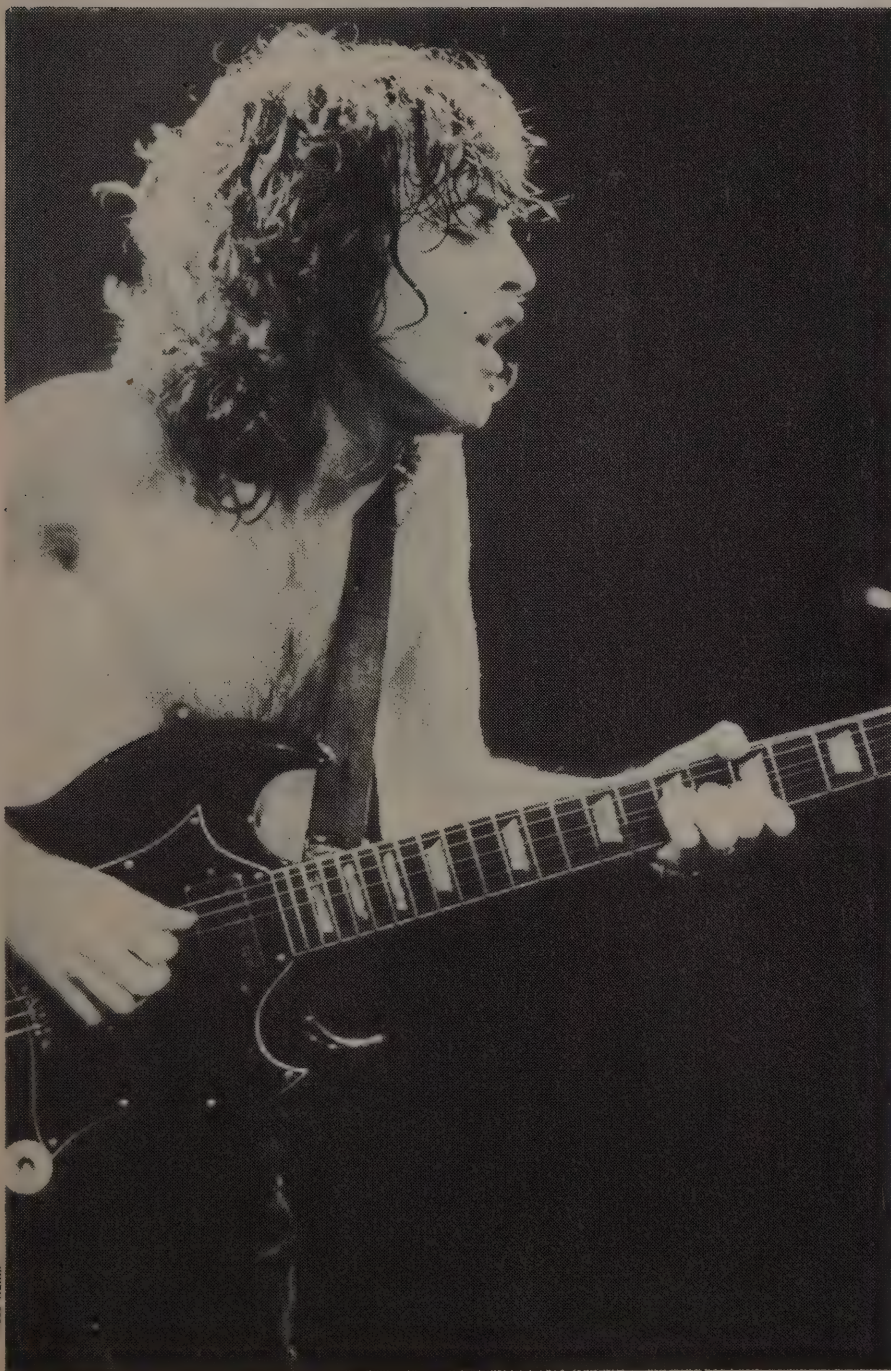
One heavy metal band that is no stranger to heavy rotation is AC/DC. Angus Young recently told *Hit Parader* all about the band's *Flick Of The Switch* clip. "We're not into production videos; we prefer concert settings. We worked on concert videos in the past for *Back In Black* and *For Those About To Rock*, and this time it wasn't much different. We're a very visual band and we like to think our videos capture the excitement of our live shows. I don't know how many other videos we'll do for this album," Angus continues. "We'll probably record a couple of the songs in concert and see how they look."

Angus admits that video has had an explosive impact on the music business. "Obviously the music industry has changed over the past few years. Videos have become much more important to sell records. At one time all you needed was to go on the road and get a song on the radio. Now you need the video as well. Without that a lot of people just don't know who you are, even if you've been around as long as we have."

Sometimes MTV rejects videos that seem too sexy, too violent or just too offensive. Motley Crue has had a problem with a clip of theirs; as Nikki Sixx remembers, "MTV didn't want to run our *Too Fast For Love* video. They said it was a little too dirty. They didn't realize we weren't a bunch of posers — we're a rock 'n' roll band."

Nikki's group got their revenge in a unique way. The band eventually made it onto MTV, and one day a member of the group presented a cake, complete with MTV logo, to one of the company's honchos. But before anyone had a chance to dig in, the Cruester screamed, "Only light rotation?!" and beat the cake to bits with a chain!

Now, if you'd like to see more of your heroes on MTV, drop a line to MTV Comments, P.O. Box 1370, Radio City Station, New York, NY 10101. It's not as dramatic as a one-sided food fight but it just could get results!□



AC/DC: According to Angus Young their video for *Flick Of The Switch* "captures the excitement of our live shows."

INSTRUMENTALLY SPEAKING

by Michael Shore

DiMarzio were the first company to make custom replacement pickups, starting in the mid-'70s. Today, DiMarzio are still the leaders in the field, and have not only kept adding to their line of pickups, but have also branched out into manufacturing quality accessories, electronics, guitar-body kits, etc. But those pickups are still the big story. DiMarzio now make roughly 20 different varieties: for electric and acoustic guitars and basses. None of them are priced over \$100.

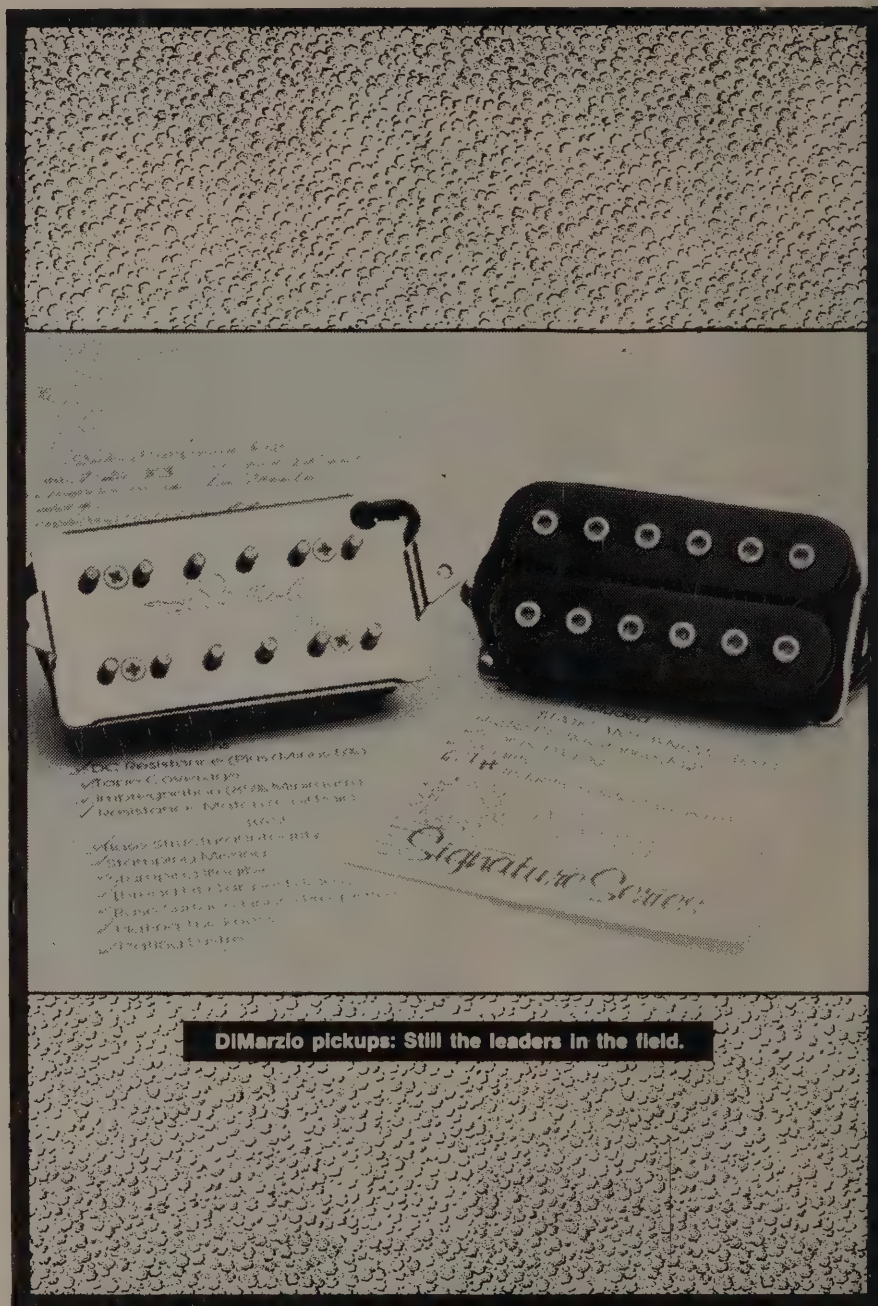
The PAF humbucker (\$69) duplicates the sweet-stinging double-coil sound of late '50s vintage Gibson pickups, and was DiMarzio's first ever replacement pickup, remaining one of their most popular items to this day. The Super-Distortion pickup (\$79) on the other hand, was the first hotter-than-hot high-output pickup specifically designed for that "gnarly" heavy-metal sound; it too is still very popular among a number of guitarists.

The DLX-1 (\$79) has three very heavy ceramic magnets for super-high output, matching the power of the Super-Distortion while getting its own sound. Then there's the Super 2 (\$49.95), and the X2N (\$99), which fall midway between the classic PAF and the ultra-hot Super-Distortion and DLX-1, perfect for hard-rock leads. There's also the SCHB (\$99), a customized Gibson-style single-coil humbucker in the style of Gibson's "soapbar" and Firebird pickups — lean and clean, it cuts like a knife.

DiMarzio also makes loads of different single-coil Fender replacement pickups: the HS-1, VS-1 and SDS-1 (\$45-\$49) for Strats, the Pre-B-1, VT-1 and TDS-1 (\$45-\$60) for Telecasters, in a variety of cover-styles (white, cream, black, or silver), with sounds either vintage or souped-up, all of them bucking hum (that is, cancelling noise) better than original Fender pickups.

Perhaps most interesting of all DiMarzio's pickups, though, are their flexible hybrids. The Dual-Sound humbucker (\$80) comes with a coil-tap switch, and can either sound like a double-coil PAF or single-coil Strat pickup: it was the first-ever example of the now-customary "coil-tapped" pickup. DiMarzio was also the first — and so far the only — company to make a coil-tapped bass pickup, the Model One (\$89), which also comes with a coil-tap and can sound like either a smooth, full Fender Precision or a sharp, trebly Rickenbacker.

The latest additions to DiMarzio's



DiMarzio pickups: Still the leaders in the field.

pickup line are the "Signature Series" pickups, designed by and for big-name electric guitarists, each with a gold-plated base stamped with the signature of the musician for whom it's named. There's the DP200, the "Steve Morse" model (identical to the self-designed humbucker the Dixie Dregs axeman's used for years); the DP201 and 202, "Al DiMeola" lead and rhythm pickups for that searing jazz-rock pickup which is also standard on the new Derringer-designed B.C. Rich "Stealth" guitar. They're all \$100.

And that's only part of the DiMarzio story. There are plenty of other DiMarzio pickups, all well-made and reasonably priced, that we haven't got the room to describe. Not to mention all sorts of accessories — stands, potentiometers, bodies, bridges, tuning pegs, selector switches, you name it. For more information, write DiMarzio at P.O. Box 387, West New Brighton Station, Staten Island, N.Y., 10310. Is the original still the greatest? Check it out and see — and hear — for yourself. □

The Italian company Grumar (represented in the U.S. by Music Technology Inc., 105 Fifth Ave., Garden City Park, N.Y., 11040) has introduced a new "lead-line" synthesizer, the Spirit, which rather than the usual single voltage-controlled filter has *three* filters, including upper and lower frequency filters, for greater control and versatility with all known analog filter configurations. There are two oscillators, which can follow two separate audio paths: through the traditional ADSR (attack/decay/sustain/release) envelope controls, and through an additional, special shaper path, allowing separate treatment and/or output for the sound. This effectively makes the Spirit a *stereo* lead-line synth ("lead-line," by the way, means it's *monophonic* — designed for one finger leads rather than chords). There are three different modulation wheels for expressive nuancing, as well as a full range of other controls. It just might be the ultimate lead-line synthesizer, and lists for just \$895.



St. Louis Music Supply Co. (1400 Ferguson Ave., St. Louis, MO, 63133) have added another winner to their big-in-performance, small-in-price Crate amplifier line. The new CR285B-15 bass amp is one self-contained piece of equipment covered in thick black roadworthy Tolex, with 150 watts RMS of power and a specially designed cabinet enhancing strong low-frequency stage projection. There's a 15-inch speaker, input gain control, primary and final EQ, peak limiter, bright switch, and master volume control. List price \$599.95 — another "Crate deal" (get it?).



Robin Guitars (2042 Portsmouth, Houston, Texas, 77098) is a relatively new company making a wide range of electric guitars, from eccentric "midget" models to their latest, the Ranger, pictured here. It's got a full 21-fret solid maple neck with adjustable truss-rod, Telecaster-style tone and volume controls and Strat-style body, adjustable six-position bridge, and a three-way pickup-selector (mounted on the upper cutaway, sort of where a Les Paul's switch is) giving lead, rhythm or "out-of-phase" modes (out-of-phase, which you traditionally get between-pickups on a Strat, cuts out the midrange frequencies and enhances the extreme bass and treble tonalities for a uniquely thin, piercing sound). The pickups are Fender-style single-coils with a lean, mean sound; in an unusual and interesting move that gives the Ranger a sound like no other guitar, the rhythm pickup is mounted closer to the bridge than the neck. List price only \$495.

ENTER HIT PARADER'S TOTAL BAND SWEEPSTAKES!

In this issue, **Hit Parader** continues the *Total Band* giveaway. Open to all our readers (where local laws allow), the *Total Band Sweepstakes* will run in the next four issues of **Hit Parader**.

The grand prize in Sweepstakes #2 is the Swingstar 850 Tama drums complete with hardware and cymbals.

To enter, just fill out the coupon below and return it to us before March 16, 1984. No purchase is necessary. On April 2, 1984, **Hit Parader** will hold a drawing to see who the lucky winners will be. Winners will be notified.

In addition to each month's grand prize, 10 monthly runners-up will each win a collection of 1983's best heavy metal albums as chosen by **Hit Parader** editor Andy Secher. Also, 50 additional winners every month will be given a one-year subscription to **Hit Parader** — America's best rock and roll magazine.

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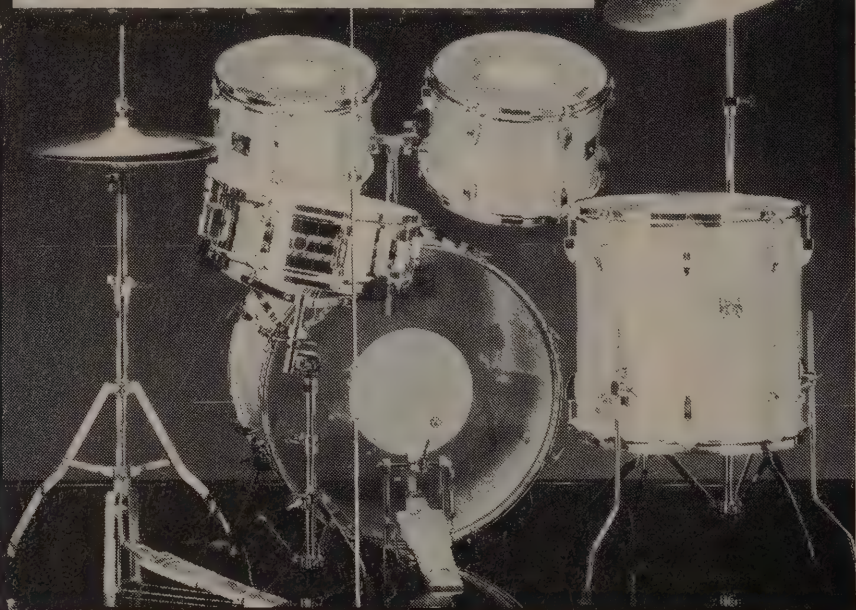
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— FUTURE GRAND PRIZES —

THIS MONTH'S GRAND PRIZE

The Swingstar 850 Tama drums. Includes all the hardware and cymbals: Swingstar is constructed of 9-ply mahogany shells, which is a high quality alternative for the serious player.

Included in this incredible giveaway: 14x22 bass drum, omni-sphere double tom holder, 8x12 tom tom, 9x13 tom tom, 16x16 floor tom tom, 5x14 metal snare drum, flexi-flyer bass drum pedal, snare drum stand, cymbal stand, hi-hat stand and drumsticks.



Ibanez RB888 Roadstar Bass. This streamlined little beauty is the sweetest lightweight bass to come along in quite some time. This slick Roadstar Bass has Super-6 Ibanez pickup, maple/rosewood fingerboard and a 34" scale that can make some of the finest sounds ever heard!

This hot-looking bass has an Alder wood body, Velve Tune II machine heads, Accu-Cast BII bridge and chrome hardware.

Squier Stratocaster by Fender. This super-slick instrument is part of a new line of Squier guitars introduced by Fender in late 1983. It features a large headstock, a three-bolt neck attachment, and the traditional pickup and control setups.

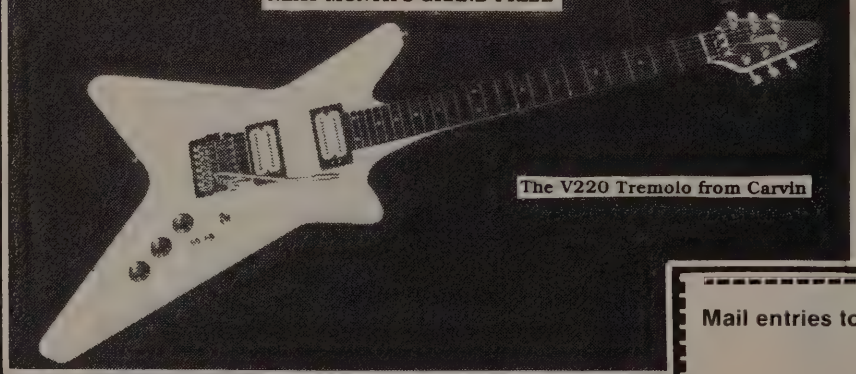
The light touch and brilliant tone that is the trademark of Fender is helping to make the Squier Stratocaster one of the world's most sought-after electric instruments.

Roland SH101 Mobile Synthesizer. The SH101 is a monophonic, one note at a time synthesizer that features incredible sound generation capability in addition to portability for stage use.

A digital keyboard control gives the SH101 its sequencer, arpeggiator and transposing abilities. On-board sequencing allows automatic playing of up to 100 notes.

The SH101 is fully interfaceable with all the appropriate connections provided in this incredible giveaway package!

NEXT MONTH'S GRAND PRIZE



The V220 Tremolo from Carvin

The V220 Tremolo from Carvin is for the serious rock 'n' roll guitarist. It offers a radical new shape, which is perfectly balanced for comfortable playing. It has a Kahler locking tremolo system, which has earned the reputation of being the best tremolo made because it gives guitarists the "Dive Bombing" effect without the hassles of going out of tune.

The V220 comes with one standard M22 pickup in the neck position and an M22SD at the bridge, giving maximum power and sustain for lead playing. Dual-to-single coil switching is also used to get the thin or fat sound. A brass nut is standard and the tuning keys are Schaller M6 Minis.

THE RULES

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3. The decision of the judges is final.
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OWNER OF A LONELY HEART

(As recorded by Yes)

TREVOR RABIN
JON ANDERSON
CHRIS SQUIRE
TREVOR HORN

Move yourself
You always live your life
Never thinking of the future
Prove yourself
You are the move you make
Take your chances win or lose.

See yourself
You are the steps you take
You and you
And that's the only way.

Shake shake yourself
You're every move you make
So the story goes.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart

Say you don't want to chance it
You've been hurt so before.

Watch it now
The eagle in the sky
How he dancin' one and only
You lose yourself
No not for pity's sake
There's no real reason to be lonely
Be yourself
Give your free will a chance
You've got to want to succeed.

Owner of a lonely heart
Owner of a lonely heart

Much better than a
Owner of a broken heart
Owner of a lonely heart
Owner of a lonely heart.

After my own indecision
They confused me so
(Owner of a lonely heart)
My love said never question your
will at all

In the end you've got to go
Look before you leap
(Owner of a lonely heart)
And don't you hesitate at all
No no.

Owner of a lonely heart
Owner of a lonely heart
Much better than a
Owner of a broken heart
Owner of a lonely heart.
(Repeat)

Owner of a lonely heart.

Sooner or later each conclusion
Will decide the lonely heart
(Owner of a lonely heart)
It will excite, it will delight
It will give a better start
(Owner of a lonely heart).

Don't deceive your free will at all
Don't deceive your free will at all
(Owner of a lonely heart)
Don't deceive your free will at all
Just receive it.

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UNDERCOVER (Of The Night)

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

Hear the screams of Centre Forty-
 Two
 Loud enough to burst your brains
 out
 The opposition's tongue is cut in
 two
 Keep off the street 'cause you're in
 danger
 Four-hundred thousand "dispaes"
 Lost in the jails in South America.

Cuddle up baby
 Cuddle up tight
 Cuddle up baby
 Keep it all out of sight
 Undercover
 Keep it all out of sight
 Undercover of the night.

The sex police are out there on the
 streets
 Make sure the Pass Laws are not
 broken
 The Race Militia it's got itchy fingers
 All the way from New York back to
 Africa.

Cuddle up baby
 Keep it all out of sight
 Cuddle up baby
 Keep it all out of sight
 Cuddle up baby
 Keep it all out of sight
 Undercover
 Undercover
 Undercover
 Keep it all out of sight

Undercover of the night.
 All the young men they've been
 rounded up
 And sent to camps back in the jungle
 And people whisper people double
 talk
 And once proud fathers act so
 humble
 All the young girls they have got the
 blues
 They're heading all back to Centre
 Forty-Two.

Undercover
 Keep it all out of sight
 Undercover
 All out of sight
 Undercover
 All out of sight
 Undercover
 Keep it all out of sight
 Undercover of the night.

Down in the bars the girls are
 painted blue
 Done up in lace done up in rubber
 The Johns are jerky G.I. Joes
 On R & R from Cuba and Russia
 The smell of sex
 The smell of suicide
 All these great things I can't keep
 inside.

Undercover
 Keep it all out of sight
 Undercover of the night.
 Undercover of the night
 Undercover of the night.

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THE SMILE HAS LEFT YOUR EYES

(As recorded by Asia)

JOHN WETTON

I saw you standing hand in hand
 And now you come to me
 The solitary man
 And I know what it is that made us
 live such ordinary lives
 Where to go, the who to see
 No one could sympathize
 The smile has left your eyes
 The smile has left your eyes.

And I've become a rolling stone
 I don't know where to go
 Or what to call my own
 But I can see that black horizon
 looming ever close to view
 It's over now it's not my fault
 See how this feels for you
 The smile has left your eyes

The smile has left your eyes.
 But I never thought I'd see you
 standing there with him
 So don't come crawling back to me
 I saw you standing hand in hand
 And now you come to me
 The solitary man
 And I know what it is that made us
 live such ordinary lives
 Where to go, the who to see
 No one could sympathize
 The smile has left your eyes
 Now it's too late you realized
 Now there's no one can sympathize
 Now that the smile has left your eyes
 Now it's too late you realized
 Now there's no one can sympathize
 Now it's too late you realized
 Now that the smile has left your eyes
 The smile has left your eyes.

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METAL HEALTH

(As recorded by Quiet Riot)

KEVIN DuBROW
CARLOS CAVAZO
FRANKIE BANALI
TONY CAVAZO

Well I'm an axe grinder, pile driver
Mama says that I'll never, never
mind her
Got no brains, I'm insane
Teacher says that I'm one big pain.

I'm like a lazer, 6-string razor
I've got a mouth like an alligator
I want it louder more power
I'm gonna rock until it strikes the
hour.

Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.

Well I'm frustrated, not outdated
I really wanna be overrated
I'm a finder and I'm a keeper
I'm not a loser and I ain't no weeper.

I got the boys to make the noize
Won't ever let up
Hope it annoys you
Join the pack fill the crack
Well now you're here
There's no way back.

Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.

Metal health will cure you crazy
Metal health will cure you mad
Metal health is what we all need
It's what we oughta have.

Bang yer head
Wake the dead
We're all metal mad
It's all you have
So bang yer head
And raise the dead oh yeah
Metal health
It drives you mad, mad, mad.

(Repeat chorus)

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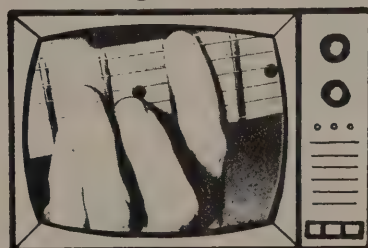
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LICK IT UP

(As recorded by Kiss)

PAUL STANLEY
VINNIE VINCENT

Yeah, yeah
Don't wanna wait til you know me
better
Let's just be glad for the time
together
Life's such a treat and it's time you
taste it
There ain't a reason on earth to
waste it
It ain't a crime to be good to
yourself.

Lick it up
Lick it up
Oh, oh, oh
It's only right now
Lick it up
Lick it up
Oh, oh, oh
Ooh yeah
Lick it up
Lick it up
Oh, oh, oh
Come on, come on
Lick it up
Lick it up
Oh, oh, oh, oh.

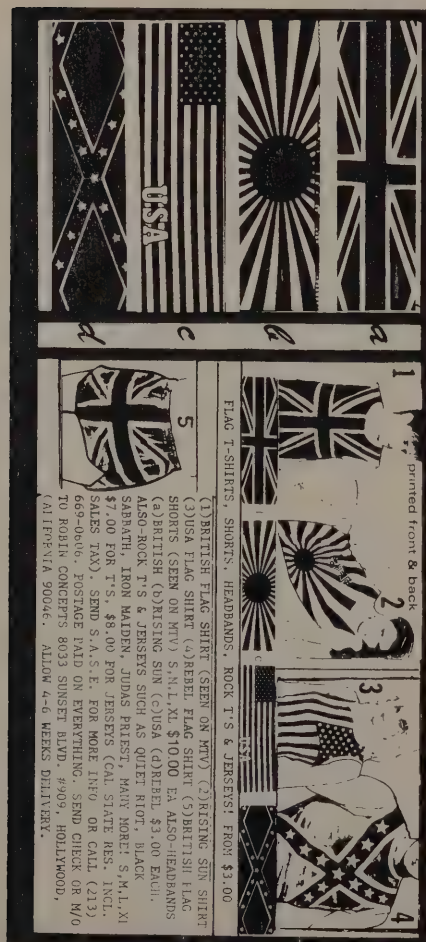
**Don't need to wait for an invitation
You gotta live like you're on vacation
There's something sweet you can't
buy with money**

Lick it up
Lick it up
It's all you need so believe me honey
It ain't a crime to be good to
yourself.

Lick it up
 Lick it up
 Oh, oh, oh
 It's only right now
 Lick it up
 Lick it up
 Oh, oh, oh
 Ooh yeah
 Lick it up
 Lick it up
 Oh, oh, oh
 Come on, come on
 Lick it up
 Lick it up
 Oh, oh, oh
 Come on.

It's only right now
It's only right now
Ooh yeah
Ooh yeah
Yeah, yeah.

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THE SIGN OF FIRE

(As recorded by The Flxx)

CYRIL CURNIN
PETER GREENALL
ADAM WOODS
JAMES WEST-ORAM
ALFRED AGIUS

Heart of stone
I tried to reach you
Of the altar stone
I tried to warn you
But you were not alone
You wouldn't take the call
You wear brimstone
I tried to warn you
Always the same desire.

After the tone
They try to storm you
You are a voice alone
And who dares to question
Forgotten at home
How do you live with
Do you wear brimstone
Give me the call.

Always the sign is fire
I'm being drawn by the heat
Always the same desire.

Through the telephone
I tried to reach you
But if you're not alone
I know your life is torn
I see your lover's tomb
Why don't you mention
To me whenever I call
I'll try to warn you.

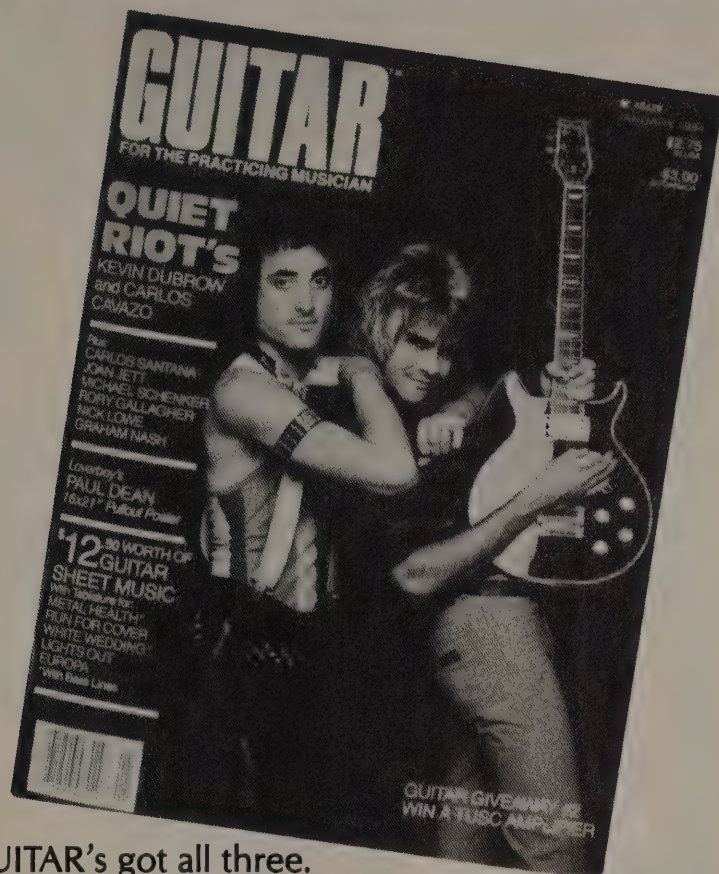
Always the sign is fire.
I'm being drawn by the heat
Always the same desire.

You're not alone
Always the sign is fire
Heart of stone
Always the sign is fire
You're not alone.

You're not alone
Always the sign is fire
Heart of stone
Always the sign is fire.
(Repeat)

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BLUE WORLD

(As recorded by The Moody Blues)

JUSTIN HAYWARD

Heart and soul took control
Took control of me
Paid my dues spread the news
Hands across the sea.

Put me down turned me round
Turned me round to see
Marble halls open doors
Someone found the key
And it's only what you do
That keeps coming back on you
And it's only what you say
That can give yourself away.

Underground sight and sound
Human symphony
Heard the voice had no choice
Needed to be free.

Fly me high touch the sky
Left the earth below
Heard the line saw the sign
Knew which way to go.

Cos it's easier to try
Than to prove it can't be done
And it's easier to say
Than to turn around and run.

It's a blue world
It takes somebody to help somebody
Oh it's a blue world
It's a new world
It needs somebody to love somebody
Oh it's a blue world.

Heart and soul took control
Took control of me
Paid my dues spread the news
Hands across the sea.

Put me down turned me round
Turned me round to see
Marble halls open doors

Someone found the key
Cos it's easier to try
Than to prove it can't be done
And it's easier to stay
Than to turn around and run.

It's a blue world
It takes somebody to help somebody
Oh it's a blue world
It's a new world
It needs somebody to love somebody
Oh it's a blue world
It's a blue world

It takes somebody to help somebody
Oh it's a blue world
It's a new world
It needs somebody to love somebody
Oh it's a blue world.

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YOU DON'T BELIEVE

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

My eyes with your vision
My choice but always your decision
My play with your direction
Well it's my lead but always your connection.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

My words but your expression
My land but always your possession
My song your production
My expense is always your conduction.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

And the face I see before me
Is both sides of a mirror
You really know you got a hold on me

And the face you're looking into
Is both sides of a window
Any way you look you see through me.

My face your reflection
My weakness always your protection
Well it's my terms on your conditions
And they're my tunes but they're your compositions.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

And the face I see before me
Is both sides of a mirror
You really know you got a hold on me

And the face you're looking into
Is both sides of a window
Any way you look you see through me.

But when I look into your eyes
You don't believe in me
I can see it in your eyes
You don't believe.

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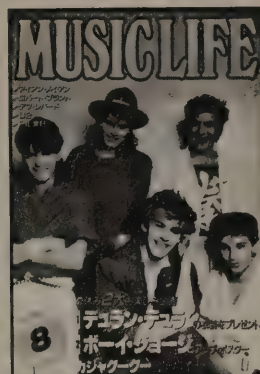
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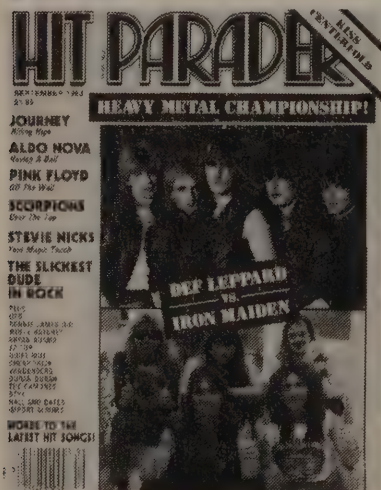


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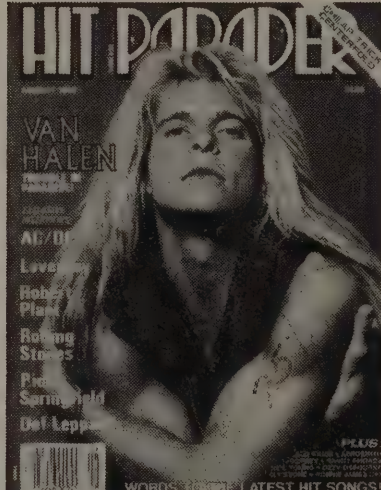
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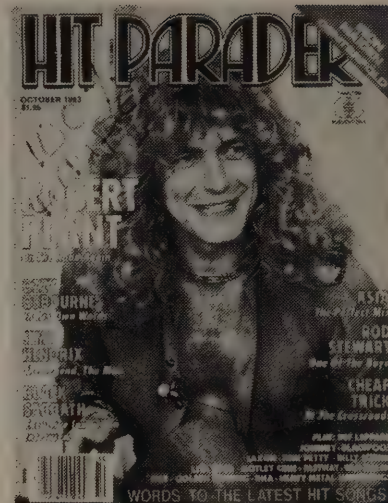
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(As recorded by The Police)

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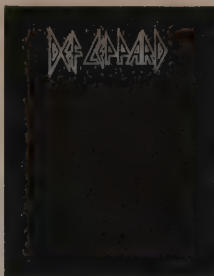
Another suburban morning
Grandmother screaming at the wall
We have to shout above the din of
our rice crispies
We can't hear anything at all
Mother chants her litany of boredom
and frustration
But we know all her suicides are
fake.

Daddy only stares into the distance
There's only so much more that he
can take
Many miles away something crawls
from the slime
At the bottom of a dark Scottish
lake.

Another industrial ugly morning
The factory belches filth into the sky
He walks unhindered through the
picket lines today
He doesn't think to wonder why
The secretaries pout and preen like
cheap tarts on a red light street
But all he ever thinks to do is watch
And every single meeting with his so
called superior
Is a humiliating kick in the crotch
Many miles away something crawls
to the surface
Of a dark Scottish lake.

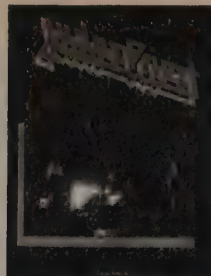
Another working day has ended
Only the rush hour hell to face
Packed like lemmings into shiny
metal boxes
Contestants in a suicidal race
Daddy grips the wheel and stares
alone into the distance
He knows that something somewhere
has to break
He sees the family home now
looming in the headlights
The pain upstairs that make his
eyeballs ache
Many miles away there's a shadow
on the door
Of a cottage on the shore of a dark
Scottish lake
Many miles away
Many miles away.

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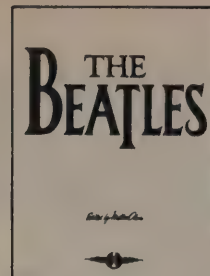
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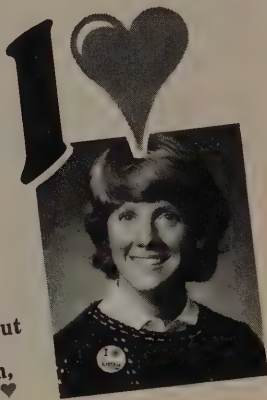


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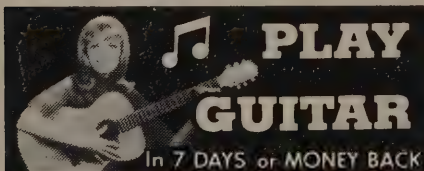
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EVERYBODY'S MY FRIEND

(As recorded by Kansas)

JOHN ELEFANTE
DINO ELEFANTE

Someone calls out my name
They ask me how I've been
So what's it like in the big time
Will you be my friend.

Have you met Mick Jagger
Ringo, George or Paul
Do you have my number
Will you give me a call.

4 o'clock in the morning
I hear the telephone ring
It's the voice of a stranger saying
I like the way you sing.

They all want to know
Do you make a lot of money
They all want to know
Will you change your name
They all want to know
What's it like to be a rock star
Everybody wants to know if they can hang around.

Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello).

Everybody wants to have a little piece of the action yeah
Everybody wants to get in to the show
Everybody falls in love with the main attraction
Everybody wants to know if they can hang around.

Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello).

Some people say that I'm changing
They say I'm not the same
But they don't understand me
There's so much more to fame.

They all want to know
Do you make a lot of money
They all want to know
Will you change your name
They all want to know
What's it like to be a rock star
Everybody wants to know if they can hang around.

Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello)
Everybody's my friend (hello, hello).

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IRON MAIDEN



TEXAS EVENT - A



BEAST ON ROAD - Q,A,TP

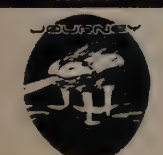


PIECE OF MIND - W



PURGATORY - Q

JOURNEY



MOTHERSHIP - W,J
FRONTIERS - W,STS
ESCAPE - W,J
CAPTURED - W
DEPARTURE - W
ALSO: TS,KC

IRON MAIDEN



DEVIL BAT - W



NUMBER OF THE BEAST - Q,A,STS



KILLERS - Q,A



MAIDEN JAPAN - Q,A

ALSO: P,BS,S,PA,S,TS,TAP,KC.

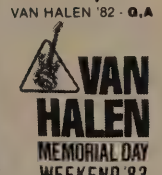


MOTLEY CRUE - Q,A

VAN HALEN



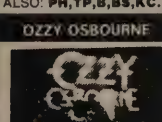
VAN HALEN '82 - Q,A



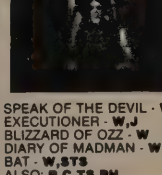
MEMORIAL WEEKEND '83 - Q,A

VAN HALEN '81 - Q,A

ALSO: PH,TP,B,BS,KC.



OZZY OSBOURNE



SPEAK OF THE DEVIL - W

EXECUTIONER - W,J

BLIZZARD OF OZZ - W,J

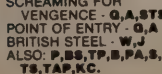
DIARY OF MADMAN - W,J

BAT - W,STS

ALSO: P,C,TS,PH.



JUDAS PRIEST



SCREAMING FOR VENGEANCE - Q,A,STS

POINT OF ENTRY - Q,A

BRITISH STEEL - W,J

ALSO: P,BS,TP,B,PA,S,TS,TAP,KC.

DEF LEPPARD



DEF LEPPARD - Q,A



BRITISH FLAG - STD



TEXAS EVENT - A

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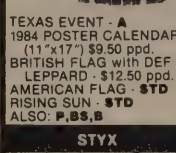
AMERICAN FLAG - STD

RISEING SUN - STD

ALSO: P,BS,B



STYX



DOUBLE ROBOT - W,STS

BLACK SABBATH



LIVE EVIL - W

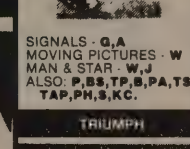
WORLD TOUR - W,J,STS

MOB RULE - TP

ALSO: PH,P.



RUSH

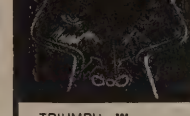


SIGNALS - Q,A

MOVING PICTURES - W

MAN & STAR - W,J

ALSO: P,BS,TP,B,PA,TS,TAP,PH,S,KC.

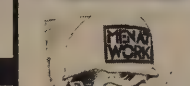


TRIUMPH - W

NEVER SURRENDER - Q,A

ALSO: S,PA,S

MEN AT WORK

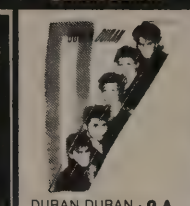


HARD HAT WORKER - W

UNDER CONSTRUCTION - W

IT'S A MISTAKE - W

DURAN DURAN



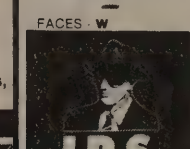
DURAN DURAN - Q,A,

STD

1984 CALENDAR - \$9.50 p.p.d.



POLICE



FACES - W

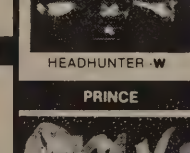
IRS RECORD LABEL - W

SYNCHRONICITY - W

ALSO: TAP,P,BS,S,TS,KC.



KROKUS



HEADHUNTER - W

PRINCE

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

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PRINCE 1999 - Q

PRINCE 1999 - Q

PRINCE 1999 - Q

CULTURE CLUB



CULTURE CLUB - Q,STD

ALSO: P



PINK FLOYD



SCREAMING HEAD - W,J

DARK SIDE - W,J,STS

MARCHING HAMMERS - W,J

TEACHER GRINDER - W,J

COLLAGE - W,J

ALSO: PH,TS,B,BS,S



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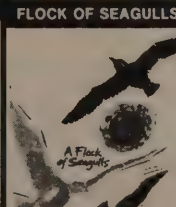
QUIET RIOT



QUIET RIOT - Q,A



FLOCK OF SEAGULLS



FLOCK OF SEAGULLS - STD

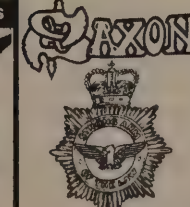
FASTWAY



FASTWAY - Q,A



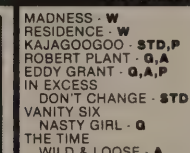
SAXON



STRONG ARM OF THE LAW - Q,A

ALSO: P,BS,B

AND MANY, MANY MORE



MADNESS - W

RESIDENCE - W

KAJAGOOGOO - STD,P

ROBERT PLANT - Q,A

EDDY GRANT - Q,A,P

IN EXCESS

DON'T CHANGE - STD

VANITY SIX

NASTY GIRL - Q

THE TIME

WILD & LOOSE - A

DIVINYLS

DESPERATE TOUR '83 - Q

TEARS OF FEARS - W,J

BOW WOW WOW

NORTH AMERICAN TOUR '83 - STD

THE FIX

REACH THE BEACH - STD

LOVERBOY - Q,A,BS

KINKS - Q,A

MCCARTNEY - W,P,TAP

LED ZEPPELIN - W,P,TAP

REO - W,J,PA,TS,S

STRAY CATS - Q,A

ASIA - Q,A

FOREIGNER - Q,A,TP

THE WHO - Q

WHO 82 TOUR - A

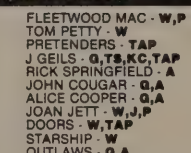
WHO 82 EVENT - A

ADAM ANT - P

FRIEND OR FOE - W,J,STS

ABC - Q

BOC (ET) - W,J,PH



FLEETWOOD MAC - W,P

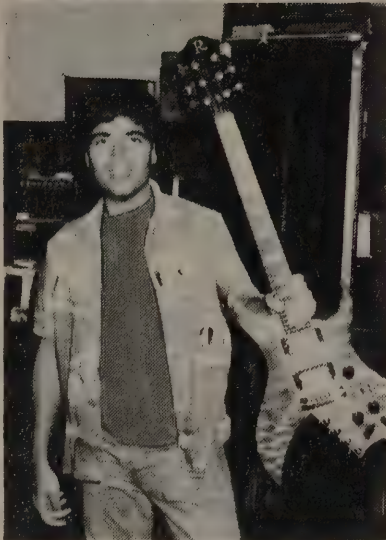
TOM PETTY - W

PRETENDERS - TAP

J GEILS - Q,TS,KC,TAP

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(As recorded by Saga)

J. CRICHTON
M. SADLER

Back in ten minutes
I'll just hang the sign
I've got to find a place
To clear my mind.

I'm the flyer
One desire
I'm the flyer
Nobody's gonna shoot me down.

I've got an urgent appointment
And I can't be late
I've got a million things
They have to wait
Just hang on a minute

I'll try to hurry back
I hate to make you wait
But I'm going and I'm going fast.

I'm the flyer
One desire
I'm the flyer
Nobody's gonna shoot me down.

I fly and never look back
I fly away before they shoot me
down

I fly
I'll hang the sign and find a place to
clear my mind

I fly and never look back
I fly away before they shoot me
down

I fly
Hate to make you wait.

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Songs.

TALKING IN YOUR SLEEP

(As recorded by The Romantics)

MARINOS
PALMAR
SKILL
CANLER
SOLLEY

When you close your eyes and go to
sleep
And it's down to the sound of a
heartbeat
I can hear the things that you're
dreaming about
When you open up your heart and
the truth comes out.

You tell me that you want me
You tell me that you need me

You tell me that you love me
And I know that I'm right
Cuz I hear it in the night.

I hear the secrets that you keep
When you're talking in your sleep.

When I hold you in my arms at night
Don't you know you're sleeping in
the spotlight
And all your dreams that you keep
inside
You're telling me the secrets that
you just can't hide.

When you close your eyes and you
fall asleep
Everything about you is a mystery.

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| <input type="checkbox"/> Blues Rock | <input type="checkbox"/> All-Star Bass Licks II |
| <input type="checkbox"/> Southern Rock | <input type="checkbox"/> Progressive Rock |

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City _____

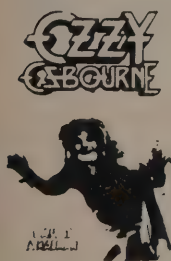
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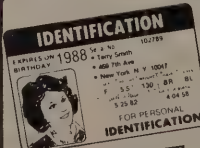
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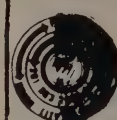
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by Andy Secher

Dedringer, Second Arising

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England's Neat Records. On their latest LP, **Second Arising**, this Yorkshire-based quintet has created a rocking, rollicking record that mixes a well defined pop sensibility with an outstanding feel for heavy-handed riffs. Guitarists Neil Hudson and Mick Kremastoules, vocalist Neil Garfitt, drummer Kenny Jones (not the Who's skinman) and bassist Chris Graham display a musical maturity well beyond their tender years. Tracks such as *Rock Night* and *Sold Me Lonely* establish Dedringer as a band to watch for on the hard rock horizon.

Rating: ***

Black Rose, Black Rose

Black Rose has emerged as one of England's most heralded young metal bands. Yet, despite the apparent energy that characterizes songs like *We're Gonna Rock You* and *Red Light Lady*, the band rarely seems to move beyond copying the sound of Def Leppard and Judas Priest. Nevertheless, vocalist Steve Bardsley, guitarist Chris Watson, bassist Mick Thompson and drummer "Malla" Smith display enough enthusiasm and instrumental dexterity to make this debut EP a worthwhile investment for most discriminating headbangers.

Rating: ***

Bernie Torme, Electric Gypsies

Former Ozzy Osbourne guitarist Bernie Torme has enjoyed a fast-growing reputation as one of the hottest young guitarists in the world. On his latest album, **Electric Gypsies**, the blond axe slinger has mixed his fondness for Hendrix-inspired feedback tricks with enough nimble-fingered lead runs to bring a smile to the face of

every aspiring guitar maestro. While Torme's vocals fail to generate the same level of excitement as his guitar work, on *Wild West* and *Too Young*, the band's sinewy sound manages to convey a raw-edged power that is both appealing and metallically satisfying.

Rating: ***

Witchfinder General, Friends Of Hell

The satanic overtones of heavy metal are becoming more and more pronounced — especially in Britain. Witchfinder General, on their latest LP, **Friends Of Hell**, mix traditional Sabbath-inspired riffs with a foray of demonic lyrical concepts to emerge with a product that is for acquired tastes only. On such cuts as *Love On Smack* and *Requiem For Youth*, vocalist Zeeb Parkes, guitarist Phil Cope, bassist Rod Hawkes and drummer Graham Ditchfield play with power and conviction, even if their musical message has been delivered before by more competent bands. One outstanding feature of the album is its cover art which depicts an array of unclad beauties being assaulted by the band (who are dressed in pirate attire) in front of a church.

Rating: **

We wish to thank the Record Exchange, Inc. (1378 North Main Street, P.O. Box 343, Walnut Creek, CA 94597) for supplying the albums reviewed in the column. The Record Exchange has a complete line of rock imports, and can be contacted at the above address or by calling 415-930-7878. Free catalogue available. □



Dedringer: One of the outstanding new British hard rock bands.

LEGENDS OF ROCK

by Andy Secher

Few bands in rock history have created a musical legacy that grows stronger with time. Deep Purple is such a band. Maligned as bombastic and pretentious during their prime in the early '70s, over the last decade, Purple has risen to join the likes of Led Zeppelin as the most influential hard rock band of all time. Rallying around the incredible guitar stylings of Ritchie Blackmore, the classically-inspired keyboard work of Jon Lord, the patented shrieks of Ian Gillan and the rock-steady rhythms of drummer Ian Paice and bassist Roger Glover, Purple created a sound and style that truly put the "heavy" into heavy metal.

"Purple was a strange band," Glover admitted. "We created some incredibly good music, but at times we weren't the most motivated lot around. After we tasted a bit of success, we weren't scared to take time off to enjoy it. We always had a great deal of friction in the band — Ritchie wanted to keep pushing forward while Ian and Jon, in particular, didn't mind an occasional vacation. But that inner turmoil helped the music. It gave us that cutting edge."

Founded by Blackmore, Paice and Lord in 1968, Purple was at first a pop band, hitting the American charts with their version of Joe South's *Hush* and a rocking rendition of *River Deep, Mountain High*. This first version of Purple, which also featured vocalist Rod Evans and bassist Nick Simper, soon dissolved, but the band quickly recruited Glover and Gillan, forming what became known as Deep Purple Mk. II.

While this unit was initially uncertain as to exactly which direction to turn, following the release of a classically-oriented LP **Concerto for Group and Orchestra** in 1970, Purple hit upon the perfect musical formula. By the release of the historic **In Rock**, Purple had been transformed into the era's ultimate metal band. Utilizing Blackmore's frenzied guitar work as the backbone of their sound, the band cranked out anthem after anthem of feedback-filled classics such as *Smoke On The Water*, *Space Truckin'* and *Woman From Tokyo*, which established them as both the loudest and most successful band in the world. In 1973 alone, Purple sold over 13 million records worldwide, a feat that no other rock band was able to match.

"Those were magical times," Glover said. "It was like everything we were touching was turning to gold. We were playing some great music, and the fans were anxious to gobble up everything that we were attempting. The albums sold in the millions, the concerts sold out, and we even had a hit single with *Smoke On The Water*. To be quite honest, even we were a bit surprised by all the success."

Unfortunately, that success didn't last for long. Following the release of the lackluster **Who Do We Think We Are?** LP in 1973, both Gillan and Glover split, citing the band's "lack of progression" as the cause for their departure. Undaunted, the band hired bassist Glenn Hughes and then-unknown vocalist David Coverdale to form Deep Purple Mk. III. While this band failed to match its predecessors' musical fire, but on such albums as **Burn** and **Stormbringer**, they exhibited a polished professionalism that kept Purple at the very pinnacle of the rock world.

"There were problems in the band from the moment that Ian and Roger left," Blackmore recalled. "It reached a point where I knew that I would have to leave as well. There was no question that Purple

was stagnating. Something had to be done."

Heeding his own advice, Blackmore quit the band in 1975 to form Rainbow; a group he envisioned as having "more artistic integrity than Purple." The band made one more effort to continue, however, by recruiting the late Tommy Bolin to replace Blackmore on guitar. After one album, **Come Taste the Band**, which saw the band wandering in a more funk-rock direction, Deep Purple finally succumbed.

"It was time for it all to end," Jon Lord said. "We had reached the point where we were just going through the motions. Considering what we had accomplished, that wasn't what we wanted."

With Blackmore and Glover moving on to success with Rainbow, Lord now a fixture in Whitesnake (with Coverdale), and Gillan now fronting Black Sabbath, the former members of Purple have kept fully involved with the rock scene. Yet, despite their success, rumblings continue to surface occasionally about a Deep Purple reunion. "It will happen someday," Ritchie Blackmore said. "We only hope that by the time it does people still remember who we were." □

Deep Purple



Deep Purple (left to right): Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice.



Black Sabbath



The "new" Sabbath (left to right): Bev Bevan, Ian Gillan, Tony Iommi, Geezer Butler.

civilized evil

Metal Masters Reach New Heights Of Popularity.

by Dan Hedges

Of Stonehenge we learn from Geoffrey of Monmouth, the twelfth century chronicler, that Merlin the magician by his secret art moved stones from Ireland to 'the mount of Ambrius', which has been identified as Amesbury, and earlier the stones were brought from Africa to Ireland by 'giants who were magicians'. Legend and folklore...have accounts of stones being lifted by the use of sound vibrations, produced by musical instruments or the human voice, and of them flying through the air. In view of current research into sonics, it is to many no less believable that the ancients had practical knowledge of such matters than is the supposition of archeologists that such edifices...were built by gangs of sweating barbarians using rope and roller.
(Janet and Colin Bord in *Mysterious Britain*)

Tony Iommi can't really comment

on any of this. He's sitting quietly in his hotel room in Rochester, New York — nowhere near Salisbury Plain — and as far as he knows, the huge Stonehenge stage set that Black Sabbath will be playing under at the War Memorial tonight is being built by gangs of sweating roadies using electric winches and fork lifts, fuelled by six-packs of Budweiser.

So much for magic.

But we're talking big bucks here. In an age when the price of gas and lousy ticket sales are resulting in back-to-basics touring and deflated egos for Mega Bands of every musical stripe, Black Sabbath has been out there successfully slogging around the arena circuit on their **Born Again** tour, doing things the way things used to be done. Big stage, eleven hundred and fifty six lights, and a PA powerful enough to overturn cars outside in the parking lot.

"It's obviously taking us a while to get back into it again, though," Iommi says, pointing out that, prior

to this tour, the band had been off the road for nearly eighteen months. "The audiences probably won't notice it, but we've all been having teething problems with our musical equipment — all the gadgets and bits of this and that. Things are not working the way they're supposed to. No matter how well you prepare, there are always a million and one things that don't run properly once you actually put the whole show on the road. So we're still breaking in things, and changing things, pulling things out and putting new things in. It's an ongoing process, really."

The production, Iommi says, has actually been pared down some compared to the one that British fans saw this past summer, partly because promoters wanted to be able to sell seats in the tiers behind the stage. Even still, the publicity blurbs have been citing it as "a million dollar-plus production." Judging from the price of lightbulbs down at Woolworth's these days, it comes as no surprise.

It's a big stage too — 60 x 40 feet — with the visual focus provided by the three 26-foot replicas of the Stonehenge Trilithons, arranged to the sides and rear of Bev Bevan's drum riser. With six additional 7-foot tall Trilithons (three each at stage left and stage right), coupled with a massive, inverted 'v' lighting rig that some have likened to a cathedral ceiling, Sabbath have surrounded themselves with a setting of dimensions that have rarely been attempted since the heyday of the Big Tour back in the mid-70s. Add to that the nearly twelve tons of PA equipment (30,000 watts of power pumped through sixty cabinets), twenty stage microphones (with another sixteen for the drums alone), and a ten-speaker on-stage monitor system that — at 15,000 watts — pumps out more volume than many main PA systems did only a couple of years back. And with a twenty-eight man road crew, five drivers, and five tractor trailers eating up the budget, Sabbath are obviously running the risk of touring themselves straight into the poorhouse, yet Iommi maintains that "there's no chance of that," with ticket sales healthier than even many close to the band were originally expecting.

But then, despite the fact that heavy metal has never been a staple of FM radio programming, **Born Again** has been doing brisk business — having started out in the vinyl wilderness beyond *Billboard's* Hot 100, only to jump a full seventy-five places to #51 (with a bullet) by the time it had been in the nation's record stores for only two weeks.

Iommi, naturally, sees this as proof that he and Terry "Geezer" Butler made the right decision when they opted to draft former Deep Purple frontman Ian Gillan into their ranks following the exit of Ronnie James Dio. As the story goes, Iommi and Butler were on the verge of putting the entire thirteen-year old Sabbath concept permanently on ice following the release of the tepidly received **Live Evil** in 1982. Whether it was the voice of reason or the advice of their accountants that swayed them away from that course is a matter for debate. Yet, once it became clear that Ian Gillan was perfectly willing to disband his own outfit, Gillan (who were known in Europe but virtual non-entities in America), the revamped Sabbath was rolled back into the metal shop for a fresh coat of paint, with original Sabbath drummer Bill Ward (who'd left the band for a spell due to "health reasons") back on board.

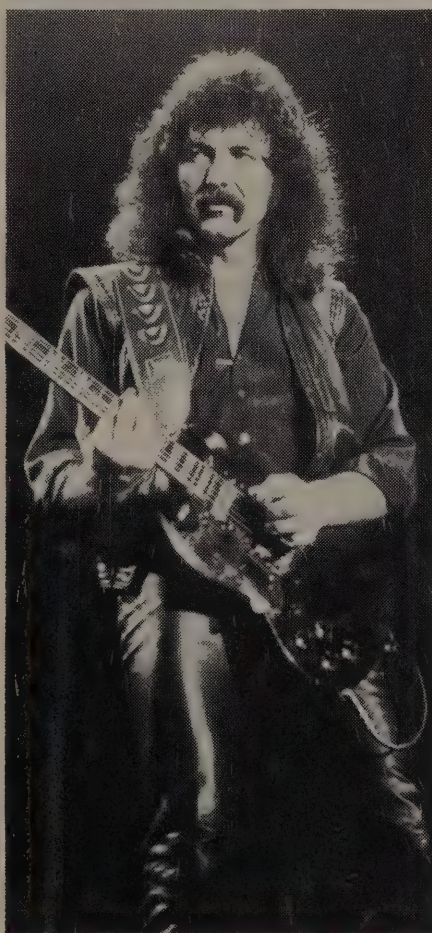
Gillan, for reasons known only to himself, decided he wasn't going to sleep in the house (at Manor

Recording Studios) like everyone else, opting instead for a tent outside on the grounds. Well, two tents to be precise — one for him and another for provisions and golf clubs.

One night, he apparently decided not to sleep in his tent. This unfortunately coincided with the night the rest of the Sabs decided to land-mine the tent. They ended up having to tell him there was a fox wrecking his sleeping quarters to get him rushing out, tripping a succession of wires which set off explosives.

Not content with this, the Sabs lived up a game of football Gillan was playing by filling the ball with explosives; and to cap it all, set up tripwires to trigger further explosives as he drove past the gates out of the Manor.

(Black Sabbath Press Release)



Tony Iommi: "It took us a while to get used to performing again."

By the time that **Born Again** was completed and preparations underway for the current '83-'84 World Tour, Ward had bowed out of the picture once again. Veteran Move and Electric Light Orchestra drummer Bev Bevan agreed to take over the sticks for the live shows (both Sabbath and ELO share the same manager, Don Arden), and

though his presence was originally said to be only temporary, Iommi now says that Bevan "is with us as a full-time member. He's split with ELO."

But while the new Sabbath seem to be faring better now than the Dio-era Sabbath ever did during the latter end of the Seventies, there's still that unbroken tie to Ozzy Osbourne to contend with. Neither the band nor their former lead singer have ever managed to totally move out from under the shadow of one another, and while this has reportedly resulted in a considerable amount of friction between everyone concerned over the last few years, Iommi maintains that the whole thing's been totally blown up out of proportion.

"The press is always going on about that," he says with a laugh. "I can't deny that we've had our moments, but all of that's in the past. He calls me up sometimes on the phone — called me up just the other day, in fact. We get along fine."

Surprised that Ozzy's managed to crack the American market?

"Oh, no. I'm glad for him that he's doing so well." Iommi laughs again. "I'm glad to see that he's finally gotten off of his ass."

Of course, there were rumors not too long ago that Ozzy and Sabbath were contemplating a reunion — something that Iommi admits was true. "We did talk about it awhile ago," he explains. "It was back around the time when we did the **Live Evil** album. Ozzy actually came round to our hotel and we all talked about getting together and working again. It was a good idea, but there were too many other, outside things going down back then, so we decided that it really wasn't the right time. But then, of course, he turned around right after that and brought out his own live album anyway — with all of our old songs on it!"

Iommi claims that there are no sour grapes over that minor point either. It's all in the past. Yet the philosophical question remains as to whether Ozzy's recent touring and chart success have in any way helped pave the road for the new Sabbath — whether any of Ozzy's newer fans, liking all of the old Sabbath hits that are still part of his stage show, have become Black Sabbath fans as a result.

"He probably thinks so," Iommi says drily. "No, actually, I think it works both ways. Definitely. He's helped us, of course. But then, we've helped him just as much, if not more. If it wasn't for all those years he spent with Black Sabbath — all the albums we made and tours we did — Ozzy wouldn't be where he is now, doing what he's doing." □

PAUL RODGERS

man without company



Paul Rodgers: "This is the most satisfying time of my career."

The Voice Behind Bad Company And Free Releases First Solo LP.

by Andy Secher

If there is a classic rock and roll singing voice, Paul Rodgers has it. As the golden throat behind the success of both Free and Bad Company, Rodgers' gruff, gritty, soulful style has influenced an entire generation of rock song stylists. Now, with the release of his first solo album, **Cut Loose**, this legendary vocalist has begun what he feels is "the most satisfying time in my career."

"This album means a great deal to me," he said as he sat in his New York hotel suite. "I did everything on the record. I produced it, wrote all the songs, and played all the instruments. I'm not on an ego trip," he added with a laugh, "it's more that there just weren't any other musicians around for me to record with. I used a studio which I built in my attic, and I worked on the material over a number of months. Whenever the inspiration hit me, I'd go do some recording. It would have been difficult to keep a band on 24-hour alert waiting for moods of inspiration to hit me."

As shown on tracks such as *Fragile* and *Sweet Sensation*, Rodgers multifaceted talents have given his album a unifying thread of rock and roll ex-

citement. While he admitted to being "barely competent on drums," Rodgers' emotive guitar style, and his incomparable singing provide the album with a bluesy intensity, reminiscent of his work with Free in the late '60s.

"I can see certain similarities between the new songs and some of the things I did with Free," he explained. "There is a certain rawness to the music which is quite similar. Unquestionably, the songs I'm playing now are closer in style to Free than they are to what we were doing towards the end in Bad Company."

Regrettably, Rodgers insisted that Bad Company is now officially a thing of the past. While he denied rumors that his run-ins with guitarist Mick Ralphs were the cause of the band's demise, he admitted that he hasn't stayed in close touch with his former band mates over the last few months.

"There are no hard feelings between any of us," he explained. "The stories that I had a fight with Mick were totally untrue. Often we'd have a difference of opinion, but it never came to blows. The fact of the matter is that Bad Company had simply come to the end of the line. The energy that was there in the beginning had simply dried up; there

was nothing more for us to say or do. We had taken our best shot, and we each realized that it was time for us to move on to other things. Mick is working on a solo album, and Simon Kirke recently put out an LP with his new group Wildlife. I wouldn't be surprised if we all get together from time to time just for fun, but Bad Company as we knew it no longer exists. It's time for new ideas and working with new people."

One of the new people that Rodgers has been rumored to be working with is former Led Zeppelin guitarist Jimmy Page, who happened to own Bad Company's record label, Swan Song. Rodgers didn't deny his interest in working with Page, but he quickly refuted reports that the two were planning to form a new "supergroup."

"Jimmy's a good friend," Rodgers said. "Obviously, I respect his opinion on music a great deal. I have met with him on a number of occasions and I'd love to work with him in the future, but there's no way we'd try to tour together at this time. Jimmy is involved with his own solo projects, and I plan on taking my band on the road for a long while later this year. I'd welcome Jimmy to sit in at any time, but I can't see us forming any sort of permanent unit." □

Caught in the act

ROBERT PLANT

by Andy Secher

There was a thread of curiosity that unified the 20,000 fans who had gathered to attend Robert Plant's first concert performance in nearly seven years. Many in the crowd wondered how so many years of seclusion had affected the golden voice that had powered Led Zeppelin's heavy metal machine to the very apex of the rock empire. Others openly speculated if Plant would break his pre-tour vow to "never again play a Zeppelin song."

As the lights dimmed and Plant's six piece band took the stage, many of the questions were quickly answered. Yes, that voice was still there, cutting through the musical barrage provided by guitarists Robbie Blunt and Bob Mayo, drummer Phil Collins, bassist Paul Martinez and keyboardist Jezz Woodroffe, like the proverbial knife through butter. While his stage mannerisms may have seemed a bit more reserved and premeditated than in the hallowed days of yore, Plant quickly captured the audience with his incredible range and vocal control.

Tearing through a two hour set that was highlighted by rousing versions of *Far Post* and the recent hit *Big Log*, Plant managed to neatly avoid the Zeppelin controversy by performing a show that was so polished and professional that his exclusions were virtually overlooked. "This is a new day," he explained shortly after the show. "I don't want to have the musicians I'm playing with now need to live in the shadows of my past. The present is too exciting to worry about anything else."



Bob Trankle

Robert Plant: "I don't want the musicians I'm playing with now to live in the shadows of my past."



Jeffrey Mayer

Quiet Riot: Their set was top-flight rock and roll.

QUIET RIOT

by Jodi Summers

"Do you want to get crazy?" Quiet Riot's lead vocalist Kevin DuBrow howled as the band hit the stage of New York's

Madison Square Garden in a flurry of satin and leather.

The 20,000 fans filling the arena answered with a resounding "Yeah."

With that, DuBrow, diminutive guitarist Carlos Cavazo, skinbasher Frankie Banali and bassist Rudy Sarzo launched into a hard-rocking 50-minute set which had Quiet Riot's denim-clad fans clamoring toward the amp-covered stage.

Quiet Riot's many years of honing their skills on the L.A. club circuit have given them the prowess to transform even a huge arena into an intimate venue. With their enthusiasm and Van Halen-influenced stage show, it's easy to see why they have become this year's American heavy metal success story.

During their performance, when the band members pulled off their brightly colored shirts, leaving only their tight red pants, it wasn't just to show off their bodies. The energy Quiet Riot put into songs like *Cum On Feel The Noize* and *Slick Black Cadillac* (which was dedicated to the late Randy Rhoads), caused sweat to pour down their athletic frames as they bounded around on their stage whipping the audience into a frenzy.

The set was laced with flaming solos, with Cavazo in particular impressing the crowd by switching between his customized Charval and a Fender Telecaster as he layed down layer upon layer of kick-ass licks.

By the time Quiet Riot had finished their set with a hell-bent rendition of *Metal Health*, DuBrow had gotten his wish; both Quiet Riot and the audience had gone crazy to the sound of some top-flight rock and roll.



Steven Tyler

AEROSMITH

to be or not to be?

Rock Veterans Reach A Career Crossroad.

by Rick Evans

Some rock and roll bands mellow gracefully like fine wine. Others, however, always retain a degree of the street-smart toughness that first brought them to the attention of the rock masses. No one can deny that after more than a decade as one of America's most renowned hard rock bands, Aerosmith refuses to mellow.

"That just ain't our style," a gum-popping Steven Tyler said as he sat in a hotel bar downing a beer. "We like the good life, but we'll never forget where we came from. We're a bunch of guys who've fought for what we've achieved, and that's something that's in our souls. If we ever start to turn soft, I'll fuckin' cut the nuts off this band — we'll end it right there. Right now we're making some of the hardest-rocking music of our career, so let's not even talk about getting old or being mellow."

With the completion of the band's latest album, Aerosmith has reinforced its reputation as a true-blue rock and roll legend. Tyler, bassist Tom Hamilton, drummer Joey Kramer and newest members, guitarists Jimmy Crespo and Rick Dufay have blended years of experience with their unerring rock sensibility to create an LP that may well be as strong as such classic Aerosmith vinyl as *Get Your Wings* and *Rocks*.

"We're comfortable as a band right now," Tyler said. "Jimmy and Rick have fit in very well, and they've begun to contribute heavily to the albums and on stage. They add a lot to the band because the attention they get is new to them. It keeps the guys who've been here a long time on our toes. This band is still a great rock and roll band. We sound great on stage, and we're doing killer work in the studio."

Despite Tyler's enthusiasm, a number of clouds have begun to appear on the Aerosmith horizon. Aside from the fact that a new generation of hard rock bands have emerged to usurp Aerosmith's premier position in the metal hierarchy, the band's increasingly unpredictable behavior has put their continued existence in question. A few months back, Tyler collapsed on stage only six dates into the group's American tour. While band officials insisted that his action was due to "exhaustion," questions concerning Tyler's rock star lifestyle were quickly raised.

"I know how to take care of myself, I'm a big boy," Steven said in his own defense. "I've been the subject of a lot of press heat over the years, but I've learned to deal with it. For some reason everyone likes to think of me as 'the bad boy of rock,' but that image isn't accurate. I'm not saying that I'm a saint, but I'm not that much of a sinner either. I've learned to live with my image."

"The truth of the matter is I collapsed on stage because I had been working on material for the album 48 hours straight. It was a stupid thing to do, but when you're committed to what you're doing you really don't consider any possible side effects. People were saying all sorts of incredible things at the time. They said one of the guys in the band punched me out on stage and things like that. What a load of crap! When the press doesn't have a story, they love to make one up."

Aside from the press barrage that has challenged Tyler's lifestyle, Steven has also recently had to overcome a series of injuries that threatened to hinder his infamous stage antics. Eighteen months ago, Tyler suffered a severe motorcycle accident which literally ripped the heel off his right foot.

"I'm not saying I'm a saint, but I'm not that much of a sinner either."

After having his foot in a cast for over two months, Tyler had to go through lengthy rehabilitation before being able to stand, let alone prance about the stage. More recently, Steven has suffered from vocal stress, a condition that has afflicted such other rock luminaries as Scorpions' Klaus Meine and Def Leppard's Joe Elliott.

"I'm feeling great right now," Steverino explained. "I'm excited about so many things. I couldn't feel any other way. My foot's totally recovered, and my voice is as strong as it's ever been — in fact, it's never been much of a problem. We're going back on the road very soon and I'm looking forward to that immensely. I don't feel we really have anything to prove anymore, but every album and every tour is a challenge. I don't think I've ever enjoyed playing rock and roll more than I am right now. You can tell that when you listen to the new album."

With the rollicking guitars of Crespo and Dufay leading the way, Aerosmith's latest

vinyl venture reflects Tyler's positive attitude. Throughout the album, the band shows that while their "classic" lineup (which featured guitarists Joe Perry and Brad Whitford) is long past, this "new and improved" Aerosmith need not take a back seat to anybody.

"Jimmy Crespo has been an incredibly positive force on this band," Tyler said. "A lot of people thought that when Joe Perry left a few years back Aerosmith was finished. Well, we proved 'em wrong with the last album (*Rock In A Hard Place*), and we'll prove 'em doubly wrong with this one. We had so much shit going on in the band a few years ago. Now we're a big happy family. I'm not saying we don't fight like cats and dogs every now and then, but we don't always want to kill one another."

Rumors continue to persist, however, that at one point in the future Perry and Tyler will rejoin forces. While Perry dismissed the notion with a simple "we'll see," Tyler was far more expressive. "Joe and I were like brothers," he said. "But he's a strange dude at times. He's not exactly burning up the charts with his recent stuff, but he'd never admit to anybody that he wasn't on top of the world. He can be an arrogant mutha at times, but I guess I can be, too. That's why we always got along pretty well. I don't know if we'll ever work together again, but I respect Joe more than just about anybody I know in this business. That's something you don't lose no matter how long you haven't worked together."

Whether Perry and Tyler ever do find time to work together again remains irrelevant in light of Aerosmith's current success. With their album poised to make a significant move in the sales charts, and strong advance sales for their national tour surprising many who had predicted the band's demise, Aerosmith seems as vital in 1984 as they did when they first hit the rock world with the single *Dream On* in 1973.

"Yeah, this is still the most fun you can legally have," Tyler said with a toothy smile. "I really don't know what in the world I'd do with myself if I couldn't play in a band anymore. We do this because we really get a kick out of it. We really don't need the money. And, believe me, I sure as hell don't need any more attention. We've been doing this for a long time now," he added as he took the final swig from his beer bottle. "And I guess we'll keep doing it for as long as it stays fun." □

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